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ISSUE 34 NOVEMBER 2000
ISSN 0269-9761

Dear Readers

I've just returned from my four-day stint at the NEC and with a day's set-up on the Wednesday, it really is a great chunk out of my life. However, there's great news

BAGS OF FUN

As we all know, the machine knitting content of the show is a shadow of years gone by, but I had a lovely time meeting many of you. Thank you so much for coming over to say hello - and for the handful of sweets one of you left me for later in the day! I was on my own, so I didn't have a lot of time to look around the rest of the show. However, I must tell you about three exquisite bags that Beverley Ward at In-Ex has just designed and produced as a new pattern.

There are two bags, which can be machine knitted or crocheted from very small amounts of any 4-ply yarn. Beverley had also made one bag in lurex yarn for evening wear and all three looked absolutely stunning. They are fully lined and would make a really fashionable accessory for the party season ahead or a super gift. The pattern costs just £3 plus 30p for postage and you'll find her address at the top of page 60 under Accessories. They are quick and easy to make and Beverley will send out orders by return of post, so you should have the pattern in lots of time for last-minute knitting!

IT'S GOOD NEWS WEEK

Now I have some great news for all those who were inspired by Shona Fallon's letter and clowns in our September issue. The machine knitting "grape vine" was set in motion and one of our readers managed to find Shona. She sent us an e-mail to let us know her new address and it is shonatom@home.com. Shona explained that she had to change her server because the e-mail address and web site were no longer available. She also mentioned that her husband Tom has early Alzheimer's and was so proud that his wife had "hit the press"! Shona went on to say that we could have no idea what a positive impact the article had on him because "life isn't easy and any ray of sunshine seems to be so remedial". Many thanks for getting in touch Shona and I know that the readers will join me in sending you both our very best wishes.

NEW MACHINE LAUNCH

Finally, I have some wonderful news for all of us. A new brand of knitting machine is about to be launched in this country! The first two models (a standard gauge and a mid gauge) are expected to arrive during November and will be on sale at highly competitive prices. The cost of knitting on a brand new punchcard machine is about to be slashed to truly affordable prices! Over the last few years we've seen leading names such as Knitmaster, Toyota (and more recently Brother, Passap and Bond) stop production of knitting machines. So, it's tremendous news that we'll have some new machines to boost our craft and I hope that we'll have all the details for you next time. Until then, enjoy this month's read and keep happy!

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Australia



Ticket Hotline



8 of the best!

Great Autumn events for all machine knitters!

Norfolk Knitting Showcase

Hewett School, Hall Road, Norwich

Saturday 28th October

10.00 am to 4.00 pm

Admission £3 (£2.50 advance)

Organiser: Jan Wright - 01603-717149

Dunston Knitters' Supplies & Yarn Sale

Dunston Activity Centre, Ellison Road, Gateshead

Saturday 11th November

10.00 am to 3.00 pm

Admission Free

Organiser: Uppingham Yarns - Tel 01572-823747

Supported by B Hague & Co, Machine Knitting Monthly and
Riverside Yarns

Knit, Stitch & Creative Crafts (South East)

Sandown Park Exhibition Centre, Esher

18th to 21st January 2001

10.00 am to 5.00 pm

Admission £6.50 (£5.50 advance); Concs £5 (£4 advance)

Organiser: Nationwide Exhibitions - 0117-907 1000

Knit, Stitch & Creative Crafts (North West)

G-Mex Centre, Manchester

15th to 18th February 2001

10.00 am to 5.00 pm

Admission £6.50 (£5.50 advance); Concs £5 (£4 advance)

Organiser: Nationwide Exhibitions - Tel 0117-907 1000

Machine Knitting LIVE! at Bournemouth

Summerbee School, Mallard Road, Bournemouth

Saturday 3rd & Sunday 4th March 2001

10.00 am to 5.00 pm (Sat)

10.00 am to 4.00 pm (Sun)

Admission £5 (£4.50 advance); Concs £4.50 (£3.50 advance)

Organiser: Anne Smith - 01628-783080

Dunston Knitters' Supplies & Yarn Sale

Dunston Activity Centre, Ellison Road, Gateshead

Saturday 17th March 2001

10.00 am to 3.00 pm

Admission Free

Organiser: Uppingham Yarns - Tel 01572-823747

Supported by B Hague & Co, Machine Knitting Monthly and
Riverside Yarns

Knit, Stitch & Creative Crafts (Northern Ireland)

Kings Hall, Belfast

22nd to 24th March 2001

10.00 am to 5.00 pm

Admission £5.00 (£4.00 advance); Concs £4 (£3 advance)

Organiser: Nationwide Exhibitions - Tel 0117-907 1000

Knit, Stitch & Creative Crafts (South West)

Royal Bath & West Showground, Shepton Mallet, Somerset

26th to 29th April 2001

10.00 am to 5.00 pm

Admission £5.00 (£4.00 advance); Concs £4 (£3 advance)

Organiser: Nationwide Exhibitions - Tel 0117-907 1000

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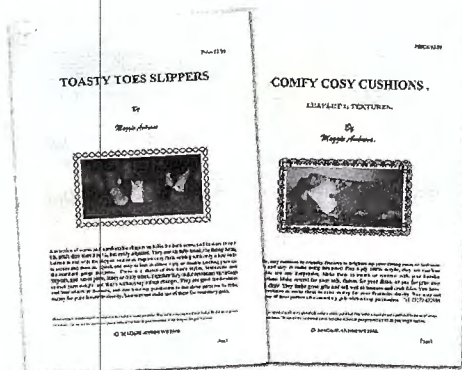
News Line

Read all about it!

Machine knitters are always interested in the latest developments, so don't forget to let us know when you have a new product for our readers. Our address and fax number are on page 5 or you can send us an e-mail at rpa@surf3.net.

WINTER WARMERS

According to the Sunday supplements, knitting is "in" for household textiles, so do look out for one of **Maggie Andrews'** new pattern leaflets.



The first - **Comfy Cosy Cushions** - features highly-textured, knitted cushion designs using three automatic patterns and a simple hand tooled pattern on a standard gauge machine. There's also a selection of trims. They are quick and easy to make and, using **Bramwell Fine 4-ply**, they are machine washable and inexpensive.

Cushions in crunchy textures will quickly brighten up any sitting room or bedroom and you can make them to match or contrast with your interior decorations. Why not have fun and make several for your sofa, dozens for your divan or one for your own special chair! They make great gifts and sell well at Bazaars and Craft Fairs.

To keep toes warm this winter, Maggie has also produced a leaflet of slipper patterns. **Toasty Toes Slippers** includes a selection of warm and comfortable slippers, suitable for both sexes. They are in sizes to suit UK adult shoe sizes 3 to 12, but are easily adjustable. They are all fully lined and the lining is cleverly knitted "in one" with the slipper. Most of the slippers require very little sewing, with only a few ends

to secure and darn in. They are quick and easy to knit in either 4 ply or double knitting yarn, again on standard gauge machines.

There's a choice of two basic styles, Moccasins and slippers plus seven which can either be made plain, fancy or with a frilly trim. Together, they give seventeen variations in each yarn weight and that's without any colour changes! They make great gifts and are also good fundraisers for charity sales.

Whether you choose to knit cushions or slippers, it's a great way of making something small, which isn't time-consuming and uses up part cones or oddments of yarn. The price of each pattern is £3.50 and this includes postage and packaging. Our friends in the Rest of the World should add 50p per pattern and send a sterling only cheque with order, please. All the patterns are available direct from Maggie at the following address:-

Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ
E-mail:- maggieandrews@supanet.com

SIMPLICITY ITSELF

Jane Hawkins has added a number of new designs to her range recently and two are written for the garter carriage. You might like to look out for them. **Panache** is an elegant, but comfortable coat in **Forsell's 4-ply Superwash Pure New Wool**.

It uses three cones of the main colour and a cone of contrast, plus a tube of knitting beads. Jane tells us it has raglan sleeves and is easy to wear. She's teamed it with a long, beaded scarf. It's designed for punchcard or electronic machines with a ribber.



machines with 24 stitch pattern facility and uses basic techniques.

Vision is Jane's second garter stitch pattern and it's knitted in **Bonnie's Sable Crêpe**. It's a short-sleeved top with a side-ways-knitted skirt and will fit bust sizes from 87 to 112 cm (34 to 48 in).

All the patterns cost £3 each plus 30p postage and packing and they can be obtained direct from Jane at the following address:-

Rhapsody is a fringed cape with a long, fringed scarf that's suitable for the absolute beginner. It's knitted in **Tamm Diamanté** (a 4-ply crêpe) and requires two cones of the main colour and a cone of contrast. This pattern needs a garter carriage. **Simplicity** is a raglan tunic with pin tucks and wooden beads. It's knitted in **Forsell This-tledown** (4-ply Pure Wool and Silk) on standard gauge

Jane Hawkins
Moors Edge Lodge
Advent
CAMELFORD
Cornwall PL32 9QF
Tel:- 01840-213226

GREAT GIFT IDEA

Got a DIY and craft enthusiast in the family?

Why not get them the latest gadget from **Brother** this Christmas - the **PT-65 designer labelling machine**. For under £20, this nifty little device produces sticky labels at the touch of a button - ideal for organising everything from files to shoe boxes, haberdashery to cables, shelves to storage jars - the possibilities are endless.

The unique joypad design of the PT-65 makes it both simple and convenient to use. Its striking yellow and purple casing makes it the perfect present to slip into anyone's Christmas stocking! You

could even treat yourself and organise your own home. Tape for the PT-65 comes in an assorted range of festive colours including gorgeous gold and starry silver - great for keeping friends and family in the festive spirit.

To produce a label, you simply type text using the QWERTY keyboard and press "print". There's no need for scissors, as the PT-65 will cut the label to your required length at the touch of a button. Available for around £19.99, you can pick up a P-Touch at PC World, Staples or Partners.

brother®



WOOLMIX 2000

King Cole has recently published eight new hand-knitting patterns in the popular **Woolmix 2000** quality. These are all traditional family designs with a modern twist and are now available from retailers nationally. Wool-mix 2000 has become an increasingly important yarn in the King Cole range with its "value added" element of 25% Wool mixed with 75% Acrylic. It is available in a large selection of shades, suitable for all the family and retails at around £1.99 per 100g ball. Not only is it a value added product, it also represents true value for money as well!

For the coming season, six new shades have been added to the range and these are Raspberry, Oxblood, Heather, Granary, Silver and Capri. For those



knitters who no longer live within easy reach of a wool shop, all the Woolmix 2000 shades and patterns are available by mail order. The address you need is:-

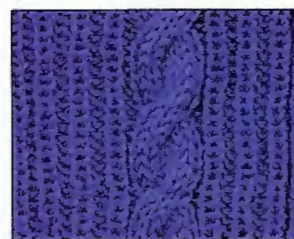
St John's Wools
PO Box 66
Limefield Mills
Wood Street, BINGLEY
West Yorkshire BD16 2BH
Tel:- 01274-510566

Contact St John's Wools for a full mail order catalogue and it costs £3.00 (refunded against your first order). Catalogues can also be requested via e-mail on enquiries@stjohnswools.co.uk



NOT EXACTLY ROCKET SCIENCE...

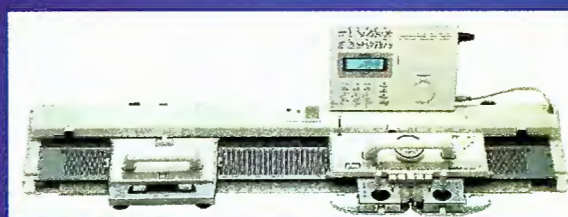
Nevertheless, you might like to know that we included an incorrect needle diagram for Pattern 3 in our September 2000 magazine (Issue 32). As many of you spotted, the needle arrangement at both ends of the work should be the same, so the correct arrangement is given here. Please accept our apologies for this error.



Rep

Rep

BSK Knitting for Machines



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News Line

Fun with Tartans

Part 8 - Royal Canadian Air Force Tartan

This time, **Heather Reed** has chosen another tartan that's out of the ordinary. It's very modern and not even Scottish in origin. We think it must be the most modern tartan on record - unless, of course, you know something we don't!

The tartan on offer this month is that of the Royal Canadian Air Force and it was registered as an official tartan on 15th August 1942 by the Lord Lyon King of Arms of Scotland. The date of its registering is significant, too, as 1942 was the height of the Second World War.

I'm sure you must be wondering how the Royal Canadian Air Force got its own tartan? Well, it all came about as a result of a bit of merry-making at a Robbie Burns Night mess dinner! The Royal Canadian Air Force had its own Scottish pipe band and also a Com-

manding Officer from Nova Scotia, with Scottish ancestry.

As the evening wore on, it was suggested that perhaps the pipe band should have its own dress tartan. The idea was taken up and, during the after-dinner discussions, it was decided that the tartan should be as colourful as possible - but still be based on the Air Force colours of maroon and pale blue. The Commanding Officer went off to try to sketch the design using blue and red pencils and the Royal Canadian Air Force tartan was born!

Heather's series gives you the ideal opportunity to raid your stocks of yarn to try out her tartan patterns. If you don't want to use the designs for garments, don't forget that they also make amazing blankets, rugs and throws. Heather has a wide selection of designs and can also supply patterns on disk or CD.

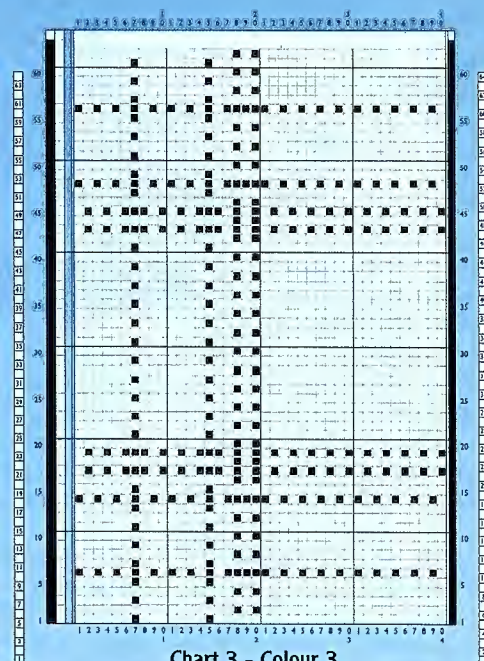
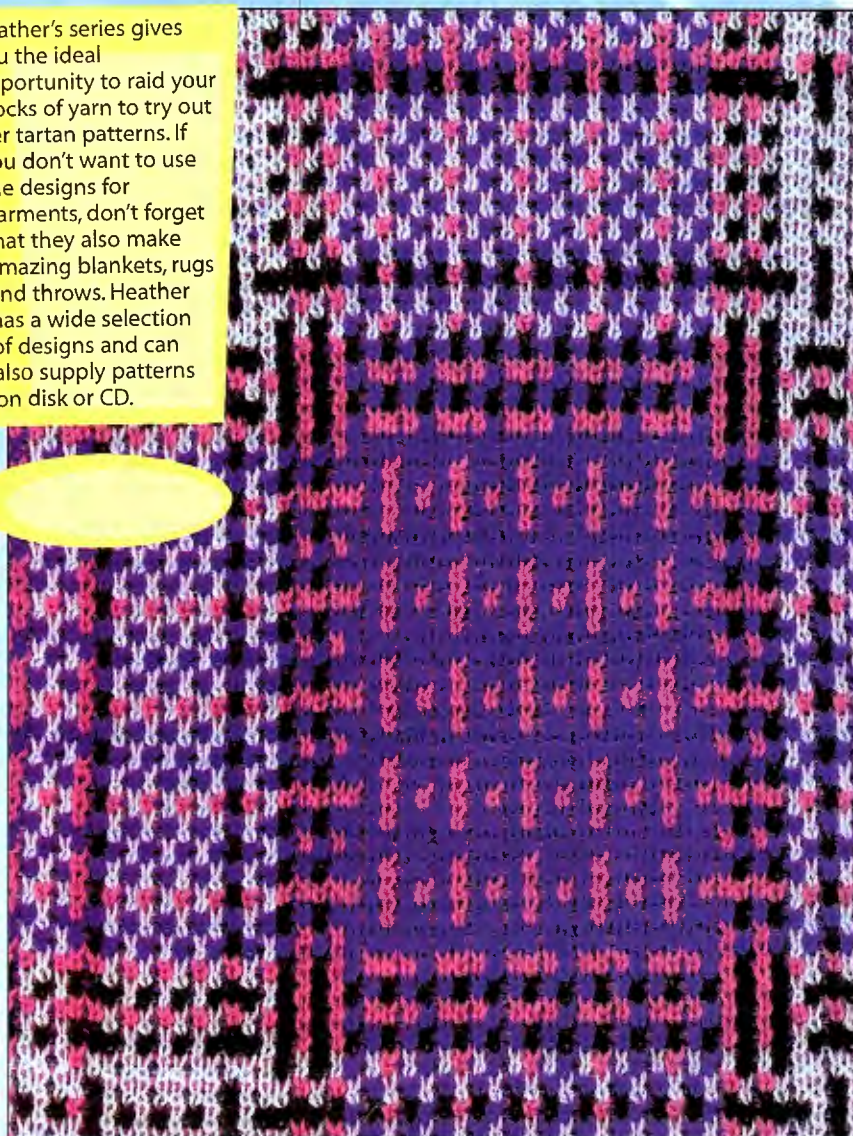


Chart 3 - Colour 3

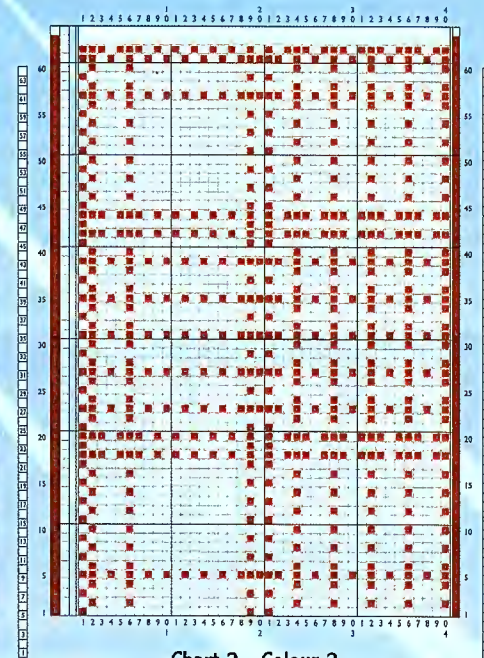


Chart 2 - Colour 2

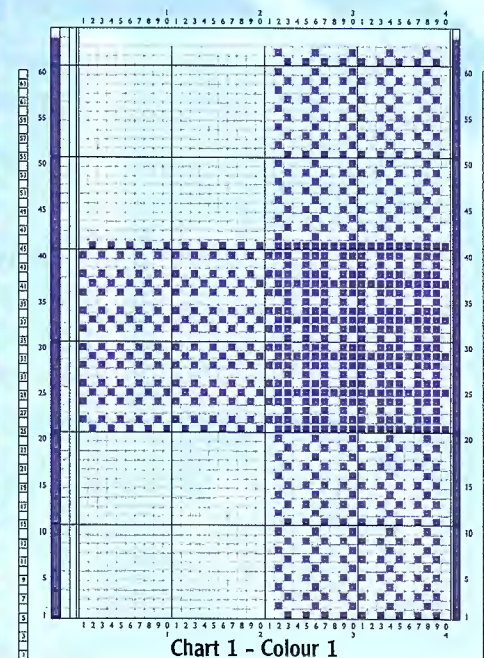


Chart 1 - Colour 1

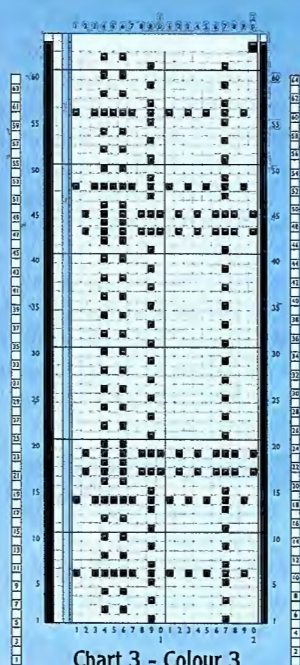


Chart 3 - Colour 3

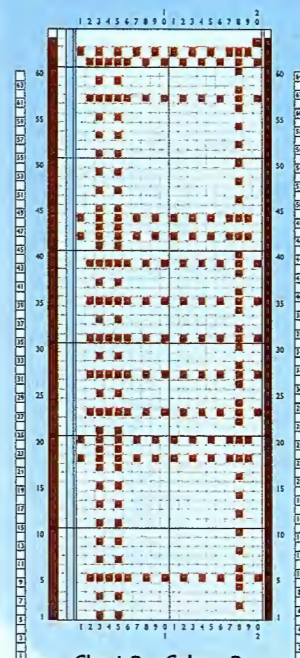


Chart 2 - Colour 2

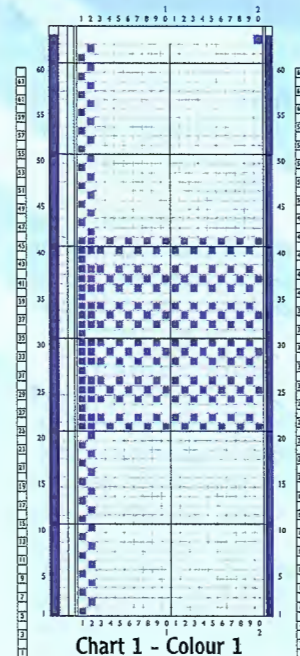


Chart 1 - Colour 1

A firm in New Brunswick was engaged to make up a sample of cloth, which was sent through the "proper channels" of course, to Air Force "HQ". The tartan was accepted with minor changes and became official. It has now become quite a fashion item, owing to its lovely colour combination of white, pale blue, maroon and black and I just couldn't resist including it in the series.

There seems to be two versions of the Royal Canadian Air Force tartan - one with a very small amount of white and the other, much brighter version, has more white and less blue. It is the brighter version that I have chosen. A very pale blue can be used instead of white to give a slightly richer colour.

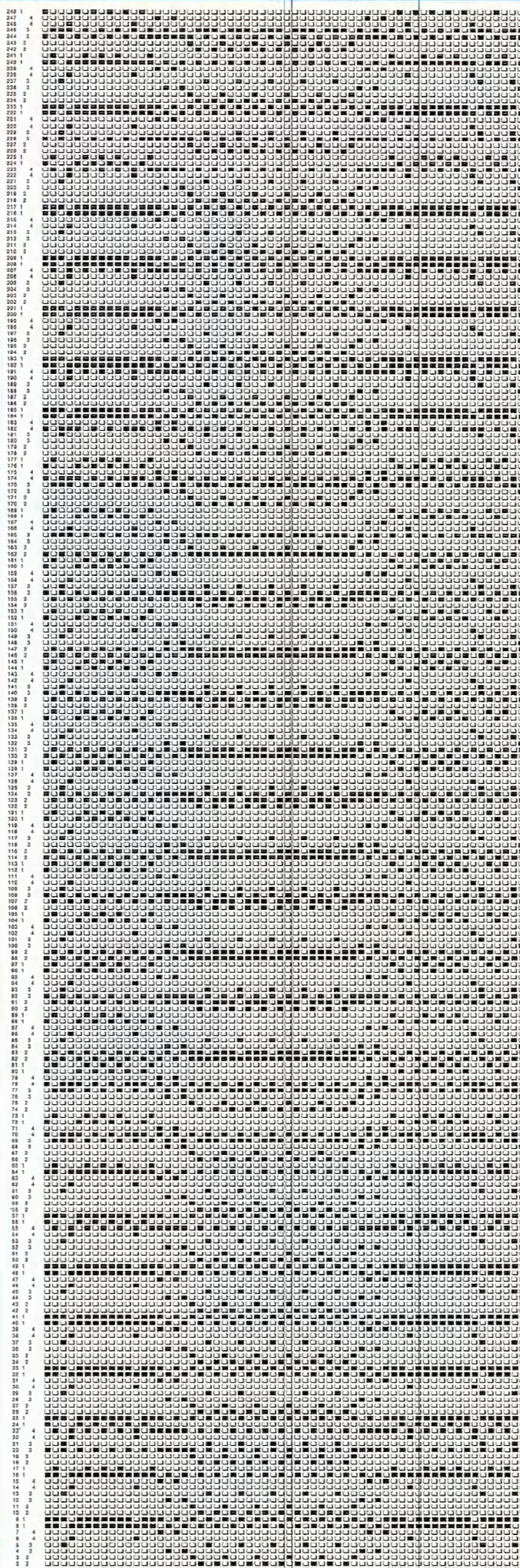
The pattern is 60 stitches by 62 rows long and you will need to thread the colour changer as follows:-

- Feeder 1 - White or Pale Blue
- Feeder 2 - Mid-Blue
- Feeder 3 - Maroon
- Feeder 4 - Black

If you are using 3 ply yarns, try tension 3•• on both the main and ribber carriages to start. Adjust by one dot to either side if you think the knitting is too tight or too loose. Passap knitters should thread the colour changer as above and try stitch size 4 on both locks, to start with, for 3 ply yarn. Tech Nos. 207, 208 or 211 are all suitable.

Heather's series has become very popular and many readers have requested a disk of the patterns for down-loading. Heather will put all the patterns included so far in this series on a CD Rom disk for readers and the cost is a modest £5 including postage and packing. For further details, please contact her direct:-

Heather Reed
Water Margin Designs
The Lastings
39 The Roman Way
GLASTONBURY
Somerset BA6 8AB
Tel:- 01458-832410
E-mail:- heather@lastings.softnet.co.uk



Cushion

Designed by Maggie Andrews in Bramwell yarn

General Information

PATTERN RATING

* Easy to knit.

MACHINES

Suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply.
(Yarn Guide No.11.)

1 x 500 g cone in Blonde (MY).
35 x 35 cm, 14 x 14 in cushion pad.

4 buttons.

A small amount of polyester wadding.

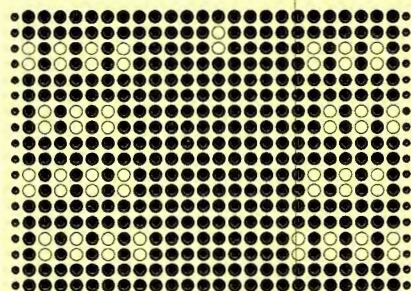
The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to FW Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.

CUSHION WEIGHT

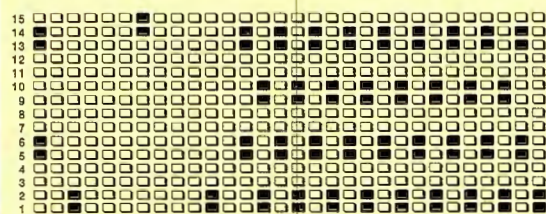
Finished cushion cover weighs 390 g.

Charts

Punchcard Chart



Electronic Chart



Knitted cushions are very fashionable at the moment and Maggie Andrews' latest pattern leaflet has patterns for four super textured cushions, each in two sizes. They are knitted with **Bramwell Fine 4-ply** for machine washability and are very easy to knit on punchcard or electronic standard gauge machines. With full colour illustration, this leaflet is only available from Maggie. The price is £3.00 including postage and packing for all readers in the U.K. Our friends overseas should add £1.00. Please enclose a Sterling only cheque with order and send to:-

Maggie Andrews
79 Hookfield
HARLOW, Essex CM18 6QQ
E-mail:- maggieandrews@supanet.com

Pattern Information

MEASUREMENTS

To fit a 35 cm, 14 in cushion pad.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

30 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch and pick-up pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

In this issue, to find a list of the abbreviations we use, please look under Reference section on page 5.

NOTES

a) We used the knit side of the knitting as the right side of the cushion.

b) Before knitting, you should prepare any punchcards or electronic sheets needed from the charts provided. Please note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, set pattern width indicator at 30, place needle 1 cam between needles 6 and 7 at left of centre 0 and point cams at width of knitting. Press button 1 (right light on)

and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) On Brother electronic machines, centre pattern over 6 Ns at left and 24 Ns at right of centre 0.

Knitting Instructions

MAIN PART TUCK DOWN FLAP & FIRST HALF OF BACK

Punchcard Machines

With carriage at right and using MY, cast on 64 sts at left and 41 sts at right of centre 0 in 1x1 rib. 105 sts.

Electronic Machines

With carriage at right and using MY, cast on 105 sts at centre of machine in 1x1 rib with extra st at right.

All Machines

K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 50 rows. Transfer sts for st st.

Button Band

Using MT-2, K 10 rows. Place marker at each end. K 10 rows. Using MT+4, K 1 row. Using MT-2, K 10 rows. Place marker at each end. K 10 rows. Make a hem by placing loops of first row worked in st st on to corresponding Ns. Using MT+2, K 1 row. Set RC at 000. Using MT, K 60 rows.

FRONT

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000.

* K 15 rows. Look down at your work and you will see a double tuck on the WP Ns - every 24 sts for punchcard machines and every 30 sts for electronic models. The rest of the sts are st st. Below these tucks you will see vertical sections of st st and you should see a double tuck on both sides of the st st section 14 rows down. Using a single (one-eyed) transfer tool, pick up the double tucks below and put them on the WP Ns with tucks on in the centre above them, K 1 row *.

These 16 rows from * to * form one pattern. Cont in patt and K 88 rows. RC shows

104. Place marker at each end. K 104 rows RC shows 208. Remove card. Cont in st st.

SECOND HALF OF BACK

Set RC at 000. K 60 rows. Mark the last row.

Buttonhole Band

Using MT-2, K 10 rows. Make 4 evenly spaced buttonholes. Place marker at each end. K 10 rows. Using MT+4, K 1 row. Using MT-2, K 10 rows. Make 4 evenly spaced buttonholes over same Ns as before. K 10 rows. Make a hem by placing loops of marked row on to corresponding Ns. Using MT+4, K 1 row. Cast off with a latch tool.

HEART TRIMS (KNIT 8)

Using MY, cast on 2 sts by hand. Set RC at 000. Using MT, K 2 rows. Inc 1 st (1 st in) at each end on next and every foll alt row until there are 20 sts. K 2 rows. Set carriage to hold.

* Push 10 Ns at opposite end to carriage to HP. Cont on rem sts for first side. Push 1 N at carriage side to HP on next 7 rows. Take yarn round first inside N in HP, K 1 row. Push 1 inside N at carriage side from HP to UWP on next 6 rows. Set carriage to knit back to WP. K 1 row *.

Rep from * to * reading second side for first side.

K 2 rows. Dec 1 st (1 st in) at each end on next and every foll alt row until 2 sts rem. Cast off.

MAKING UP

Put a straight edge inside hems and pull firmly to close up stitches. With right side inside and matching all markers, fold the two halves of back over the front with buttonhole band underneath the button band. Join side seams, closing the ends of the bands and sewing down tuck in flap at the same time. Turn to right side. Finish buttonholes and sew on buttons to correspond. Cut out eight wadding hearts, using heart trims as a pattern. Insert in heart trims and join side seams. Sew point of one heart to the dip on another heart. Sew point to corner of cushion. Add twisted cord bow, if liked. Insert cushion pad. ■

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PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); beg = beginning; ch = chain; cm = centimetres; cont = continue(ing); dc = double crochet; dec = decrease(ing); foll = following; g = grams; HP = holding position; in = inch(es); inc = increase(ing); K = knit; mm = millimetres; MT = main tension; MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension; MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension; MY = main yarn; N(s) = needle(s); NWP = non working position; P = purl; patt = pattern; RC = row counter; rem = remain(ing); rep = repeat; ss = stitch size; st(s) = stitch(es); st st = stocking stitch; tog = together; UWP = upper working position; WP = working position; WY = waste yarn.

YARN GUIDE

We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns	
Fine, medium and full bodied one ply yarn including 2/30s.	
4, 5 & 6 are fine yarns	
Fine, medium and full bodied two ply yarn including 2/16s.	
7, 8 & 9 are fine to medium yarns	
Fine, medium and full bodied three ply yarn including 3/8s.	
10, 11 & 12 are medium yarns	
Fine, medium and full bodied four ply yarn including 4/8s.	
13, 14 & 15 are medium to thick yarns	
Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.	
16, 17 & 18 are thick yarns	
Fine, medium and full bodied Aran knitting yarn including 12/8s.	
19, 20 & 21 are extra thick yarns	
Fine, medium and full bodied chunky knitting yarn including 16/8s.	

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Burblings

Another day dawns

In truth, Sally the Spider has been much more productive than **Pauline Baker** just lately and it's a wonder she hasn't thrown her web over all her machines! It's a hard life combining machine knitting with running a busy guest house, as we're about to discover!

It's Saturday and I've just heard Jonathon Ross say, "good morning, here we are again, another three hours and not much to fill them with". Well, that just about sums up the amount of inspiration I have at the moment!

Quite frankly, although I think about it all the time, just lately, I have done no knitting at all. With all this wonderful computer information - knitting lists, links, pages of lovely pictures, clip art and DesignaKnit to fiddle round with in an idle moment, I have been fooling myself into being a lot busier as a knitter than I actually am. Surprising what one can achieve mentally without it being translated into actual fabric production!

FROM WEBBINGS...

I have "produced" the most beautiful throws, using the four colour changer and my PE1 has been bursting at the seams with amazing down-loads. Yarn has been fondled and chucked around my playroom floor in a frenzy of excitement and yet to be honest, not a stitch has been crafted - yet! In truth, Sally the Spider has been much more productive than I have just lately and it's a wonder she hasn't thrown her web over all my machines, instead of confining her activities to just a modest hammock in the corner.

... TO WEDDINGS

I do have the excuse that I'm being busy look-

ing after a lot of nice people and I've got a little wedding "reception" this weekend. A couple who are marrying have decided to spend their first night with us (well, you know what I mean!) and asked me if I could lay on a little "goodbye" for their friends on Sunday morning. I've despatched my maid (actually its my very willing daughter, Dawn) upstairs where she is preparing the "honeymoon suite" and I shall pop off to prepare an avalanche of "delisheries" for everyone to pick at tomorrow. Having said all this though, I have a sneaking suspicion that many readers out there are truly more industrious than I, but still make time to be incredibly creative, instead of talking about it all the time.

Now I hear you muttering "what has all this to do with a knitting column"? Absolutely nothing at all is the straight answer! I'm just trying to make yet a few more excuses for not actually getting on with what I really would like to do and that is to shut myself away in peace to con-



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centrate on a **Water Margin** throw called **Dragonfire**. Now there's a thing. I have just become totally besotted by dragons. Not necessarily oriental ones, but the mystical, scaly ones with flaring nostrils and claws, which we often see depicted in children's books.

FLIGHTS OF FANCY

I've been indulging in flights of fancy about knitting sweaters with these pretty fire-breathers in various combinations and yes, these fantasies have also included envious looks from passers-by and swarms of enquiries as to where I managed to find such gorgeous knitwear! Of course, in my daydream I simper and smirk in a self-deprecating way, telling them with typical modesty that "it was nothing".

Surely I'm not the only one who indulges in these rather satisfying imaginings? In reality, my reaction to kind comments about something I've knitted very often finds me making muted apologies for not finishing the lovely garment off as I should and excuses for a bit of miss-patterning where judicious Swiss darning would have helped. I've mentioned Terry's Auntie Lily before - well, she's a demon for necklines and I can tell you that I never seem to finish one of mine off to her complete satisfaction. Comforting to think how really **awful** it must be to be such a perfectionist - I wish!

DOWN TO EARTH

Forget all this dreaming and larking about! As we the converted congregation know, once we get on to the machine knitting ladder, it all becomes such a wonderful revelation as to just what can be achieved, from the simplest drop shoulder sweater on a basic machine, to mag-

HERE BE DRAGONS

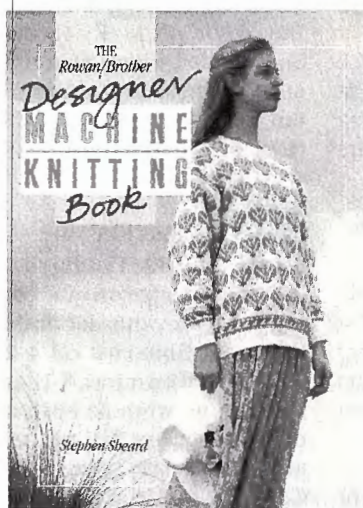
Harking back to dragons for a moment and taking a break from pressing sheets the other day, I decided to have scamper round on the Internet. I discovered a fascinating site called Here Be Dragons at www.draconian.com where I found lovely pictures, legends, clipart and numerous other links to associated sites. I didn't realise it was such a huge subject, with so many devotees and I've gleefully stowed it away in my "favourites" as yet another excuse for what I delude myself is design research.

My husband, Terry, has another more practical viewpoint and stirs me up with bracing encouragement like "don't you think you should pick the green beans", or "Charlie Baker's cage needs a bit of attention" and "have I got any

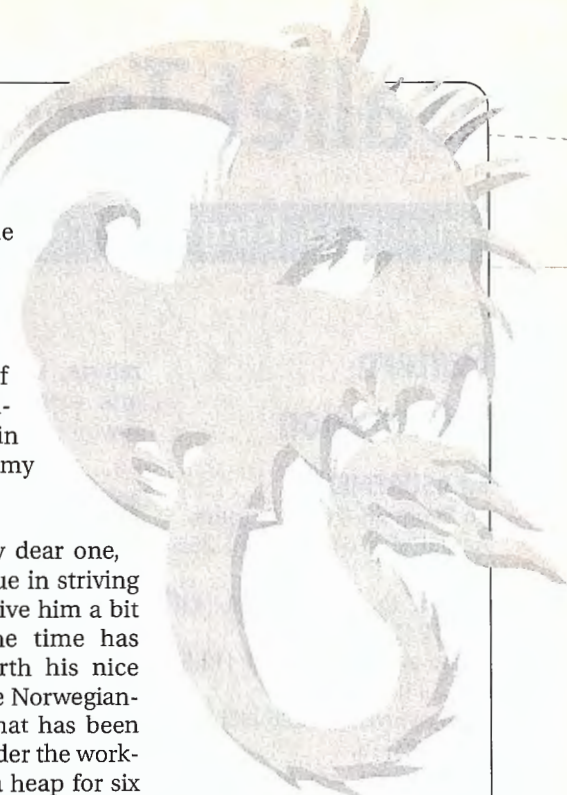
clean shirts, pants or socks..." Honestly! Doesn't he realise I could be indulging in huge amounts of retail therapy instead of very economically lurking in the office with my computer?

Speaking of my dear one, I'm a bit overdue in striving once more to give him a bit of a thrill. The time has come to unearth his nice black and white Norwegian-style sweater that has been languishing under the workroom table in a heap for six weeks and get to grips with finishing the neckline. May the "One Above" bless and preserve whosoever first thought of cut and sew! Having dispensed with using a saucer to make the shapes, I bought a set of sturdy neck templates. I must admit that settling down with Saturday afternoon's Pick of the Pops of twenty years ago, followed by a nice play, is a very pleasant way to get a little job done.

This sweater comes from **The Rowan and Brother Designer Machine Knitting Book** by Stephen Sheard, which I know a lot of



nificent show exhibits. The difficulty seems to be in persuading our friends and acquaintances that saying "hello" to a knitting machine, can open up a whole new "Aladdin's Cave" dimension in our lives. I think its about time manufacturers thought about having another little advertising flirtation with the general press, not just the specialist publications. Perhaps if they were to offer slightly more than basic machines at realistically affordable prices, it might catch the public's imagination?



people bought. It doesn't have a ribbed neckline, but rather a nice roly-poly sideways curl. So, while I'm in this unusually peaceful state, I think I'll re-hang it and whiz it up. There's about a metre of punchcard, so I shall probably do another in a different colourway - but steady on, I don't want to get either my darling or myself too excited about this prospect! A quick look at the Radio Times to see what's on the telly and the whole thing can be stitched up in just a couple of evenings! The extra bonus is that at the same time, we can both share the pleasure of moaning about the terrible programmes! ■

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Ballet Top

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Pattern Information

MEASUREMENTS

To fit ages 6-8 [10-12] years.
Actual size 64 [83] cm, 25½ [33] in.

Length to shoulder 33 [43] cm, 13 [17] in.

Short sleeve seam 10 [12.5] cm, 4 [5] in.

Long sleeve seam 26 [32] cm, 10¼ [12¾] in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide please look under Reference section on page 5.

NOTES

a) We used knit side of knitting as right side of garments.

GARTER STITCH

K 2 rows then drop every stitch one row down and

reform, or use a garter bar and turn work after every row.

Knitting Instructions

BACK

With carriage at right and using MY, cast on 92 [96] sts at centre of machine in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 8 [12] rows. Transfer sts for st st *.

1ST SIZE

Set RC at 000. Using MT, K 64 rows.

2ND SIZE

Set RC at 000. Using MT, K 6 rows. Shape sides by inc 1 st at each end on next and every foll 6th row until there are 118 sts. K 23 rows.

BOTH SIZES

RC shows 64 [90].

SHAPE ARMHOLES

Set RC at 000. Cast off 4 [5] sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 72 [90] sts rem. K 49 [53] rows. RC shows 62 [72].

SHAPE SHOULDERS

Cast off 9 [10] sts at beg of next 6 rows. Cast off rem 18 [30] sts.

RIGHT FRONT

With carriage at right and using MY, cast on 64 [72] sts at centre of machine in 1x1 rib.

Work as for Back from * to *.

** 1ST SIZE

Set RC at 000. Using MT, K 4 rows. K 1 row extra for Left Front.

SHAPE FRONT EDGE

Dec 1 st at left edge on next and every foll 4th row until 49 sts rem. K 3 rows. RC shows 64 (65 on Left Front).

2ND SIZE

Set RC at 000. Using MT, K 2 rows. K 1 row extra for Left Front.

SHAPE FRONT EDGE

Dec 1 st at left edge on next and every foll 4th row and at the same time K 4 rows. Shape side by inc 1 st at right edge on next and every foll 6th row 11 times in all, K 23 rows. 61 sts. RC shows 90 (91 on Left Front).

BOTH SIZES

SHAPE ARMHOLE

Set RC at 000. Continue to dec at front edge on every 4th row from previous dec and at the same time cast off 4 [5] sts at beg of next row, K 1 row. Dec 1 st at armhole edge on next and every foll alt row until 35 [42] sts rem. Continue to dec at front edge only on every 4th row from previous dec until 27 [30] sts rem. K 17 [7] rows. RC shows 62 [72].

SHAPE SHOULDER

Cast off 9 [10] sts at beg of next and foll alt row, K 1 row. Cast off rem 9 [10] sts **.

LEFT FRONT

With carriage at right and using MY, cast on 64 [72] sts at centre of machine in 1x1 rib.

Work as for Back from * to *.

Work as for Right Front from ** to ** reversing shaping by noting alteration in the number of rows worked and reading left for right and right for left.

SHORT SLEEVES

With carriage at right and using MY, cast on 68 [78] sts at centre of machine in 1x1 rib.

Work as for Back from * to *.

Set RC at 000. Using MT, K 6 [0] rows. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 74 [96] sts. K 19 [7] rows. RC shows 34 [40].

SHAPE TOP

** Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 38 [46] sts rem, then on every row until 24 [20] sts rem. Cast off **.

LONG SLEEVES

With carriage at right and using MY, cast on 44 [48] sts at centre of machine in 1x1 rib.

Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end on next and every foll 4th row until there are 52 [90] sts, then on every foll 6th row until there are 74 [96] sts. K 19 rows. RC shows 98 [118].

SHAPE TOP

Work as for Short Sleeves from ** to **.

FRONT BORDER

Join shoulder seams.

MACHINE KNIT VERSION

Using MY, cast on 6 [8] sts by hand. Set RC at 000 and then, using MT, cont in garter stitch (every row knit). Knit until long enough to go up Right Front, around back neck and down Left Front when slightly stretched. Cast off and then sew into position.

HAND KNIT VERSION

Using 2½ mm needles and MY, cast on 6[8] sts and work in garter stitch (every row knit) until strip is long enough, when slightly stretched, to fit up Right Front, around back neck and down Left Front ending with a wrong side row. Sew into

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General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Big Value 4-ply or Big Value Baby 4-ply. (Yarn Guide No.11.)

Short Sleeved Version

2 [2] x 100 g balls in Pink (MY).
Pair 2¼ mm knitting needles (optional).

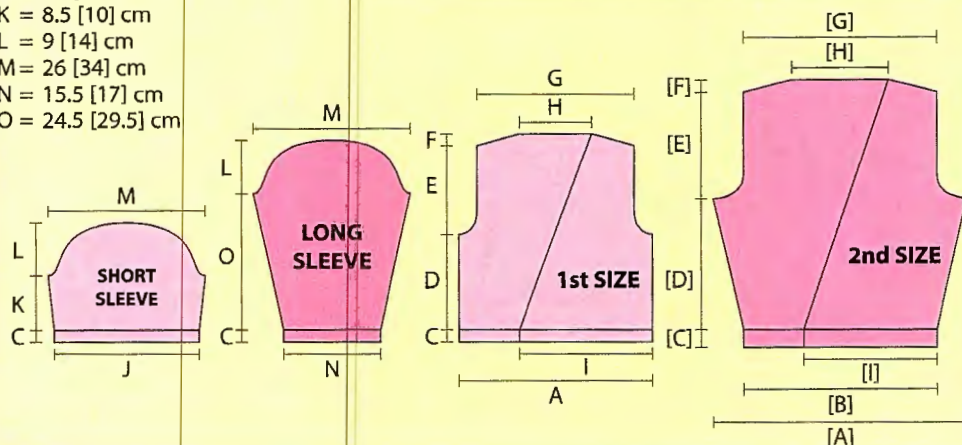
Long Sleeved Version

3 [3] x 100 g balls in Blue (MY).
Pair 2¼ mm knitting needles (optional).

For further information about these yarns, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX or telephone 01274-561331.

Diagrams

A = 32.5 [42] cm
B = 32.5 [34] cm
C = 1.5 [2.5] cm
D = 16 [22.5] cm
E = 15.5 [18] cm
F = 1.5 cm
G = 25.5 [32] cm
H = 6.5 [10.5] cm
I = 22.5 [25.5] cm
J = 24 [27.5] cm
K = 8.5 [10] cm
L = 9 [14] cm
M = 26 [34] cm
N = 15.5 [17] cm
O = 24.5 [29.5] cm



position as you work, to ensure a good fit. Cast off.

TIES [KNIT 2] MACHINE KNIT VERSION

Using MY, cast on 8 sts by

hand. Set RC at 000 and then, using MT, cont in garter st (every row knit) and knit until strip is approximately 65 [70] cm, 25½ [27½] in long. Cast off.

HAND KNIT VERSION

Using 2¼ mm needles and MY, cast on 8 sts and work in garter stitch (every row knit) until the strip is approximately 65 [70] cm, 25½

[27½] in long, ending with a wrong side row. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side seams, leaving a small opening approximately 2.5 cm; 1 in from lower edge on right side. Join sleeve seams. Set in sleeves. Sew ties to front edge at waist. ■



Starting off with DesignaKnit

File : Part 7 - Make your own Stitch Pattern

The first five parts of this series have covered the basics of DesignaKnit for designing and knitting a simple sweater. Now **Diane Bennett** moves on to some of the variations which are possible with this excellent software, starting with designing a simple stitch pattern.

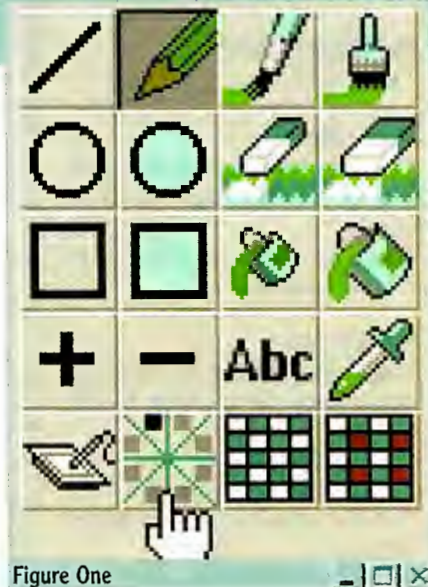


To design a stitch pattern, all that is required is a grid and the **Pencil** tool. In **Stitch Designer**, from the menu select **File - New** and enter the number of stitches and rows for the stitch pattern. To copy a punchcard 50 rows long, for example, enter 24 in the **Stitches** box and 50 in the **Rows** box. Pick up the **Pencil** (by clicking on the pencil tool) and draw the stitches into the grid. Can't see a grid? Click on the tool to the right of Undo until you can (For DesignaKnit 6 - use the menu **View - Grid**).

That method can be used to copy any design in this magazine, then either print it out or send it to the machine using a DesignaKnit link. However, it really is fun to try and draw your own pattern - and the various tools and options in DesignaKnit make this very easy. Let's use the new **Mirror** tool to design a Fair Isle pattern suitable for either a punchcard or electronic machine.

The **Mirror** tool is at the bottom of the block of drawing tools - see Fig. 1. When the program opens it is set to

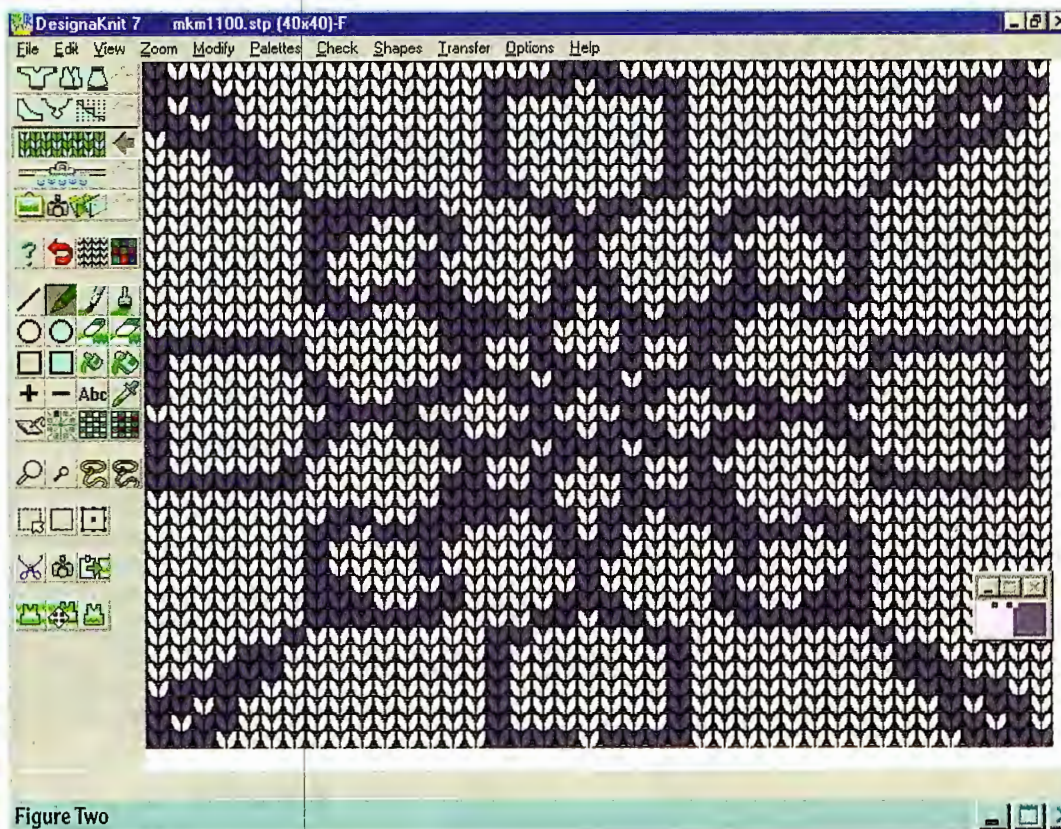
Have no mirrors so that nothing is mirrored automatically. Click on the tool four times, until the message at the bottom of the screen displays that it has a vertical, horizontal and two diagonal tools and the tools look as shown in Fig. 1. This is the Kaleidoscope version of the tool - each point will usually be repeated seven more times. It is amazing but this tool makes artists of us all - don't worry that you can't draw.



Now, make sure that you have a 40 by 40 grid and choose a suitable contrast colour by clicking on it in the palette with the left mouse button. Click on the **Pencil** tool and draw, starting at or near the centre of the grid. See how just a few strokes produces and interesting design. If you don't like it, just use **Edit - Clear** to remove the pattern and start again. As soon as the pattern is acceptable, use **File - Save** and give it a name so that you can find it again.

To view the fabric as texture, so that it looks as it will when knitted, click on the tool to the right of the **Undo** tool until the stitches in the fabric look like knitted stitches. The pattern which I drew is shown in Fig. 2.

It is important to remember that this is to be knitted, so the next step is to see how it will look when the pattern repeats. Use the menu option **View - Repeats** and replace the number 1 in each box with a number for. Click **OK**





Diane has two books available for beginners with the program. **DesignaKnit a Sweater** takes you through all you need to know to design and knit a sweater with the program, while **The DesignaKnit for Windows Users Guide** is a general guide to the program. Each book costs £6.50 including postage (UK). **DesignaKnit Link** is a quarterly newsletter for DesignaKnit owners containing a variety of articles. The annual subscription is £12.50 in the UK, £14 Europe and £16 for the rest of the world. Order from:-

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and more repeats of the pattern will be displayed.

If the fabric is to be knitted as jacquard, it can be used without any further changes. Use **Options - Method of knitting**

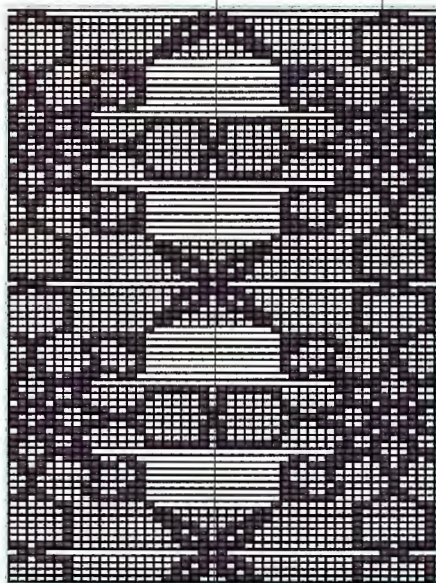


Figure Three



Figure Four

and select the knit method as 2 colour jacquard, then save it (**File - Save**). If the pattern is sent directly to an electronic machine, it will automatically be separated to knit jacquard in two colours for the selected machine. If it is printed out, the pattern will also be separated as a jacquard.

If the pattern is to be used as Fair Isle, however, there is a problem - the length of the floats. Use **Check - Floats** from the menu and enter the required maximum float length, for example 8 or 12 stitches. Any floats longer than this will be displayed as a white line on the pattern, as shown here in Fig. 3. Click on the **Pencil** tool again and mark extra stitches to shorten the floats. To check that the pattern now has acceptable floats, use **Check - Jacquard** and click **Cancel** to remove the white lines, then **Check - Jacquard** again to display any floats. Fig. 4 has no floats longer than 8 stitches and is suit-

able for Fair Isle except for a very small child. Save the file.

Owners of punchcard machines may have thought that this exercise was not for them, but it is not essential to use the whole of a pattern. The original pattern was 40 stitches wide, so why not use the centre 24 stitches? Make sure that the 40 stitch pattern has been saved - just in case!

Click on the **Box** tool (below the large magnifying glass) and draw a box the full height of the pattern and 24 stitches wide. Watch the message at the bottom left of the screen and this will show the pattern width while it is being drawn. To adjust the size or position of the box, click on the **Tagged Selection Box** tool. Click on the white square in the centre of the box and drag it so that it is over the centre 24 stitches of the pattern. Use the "handles" on the top and sides to adjust to the correct size if necessary. To make the area enclosed by the box a new pattern, select **Edit - Redefine** from the menu.

Look how different the 24 stitch pattern in Fig.

5 is from the 40 stitch pattern, Fig. 4. It is worth experimenting with different areas of the pattern to see which is the most effective. However, don't forget that each pattern must be saved with a different name - for example mirror1, mirror2, mirror3 and so on so that you can keep them all and compare. The new pattern should also be rechecked for float length - a few alterations had to be made to the pattern in Fig. 5 to reduce long floats at the edges.

Why not use this new pattern to knit a sweater using the garment shape which you created previously? In the next few issues we will be moving on to creating a pattern from a picture and using it as a motif. ■

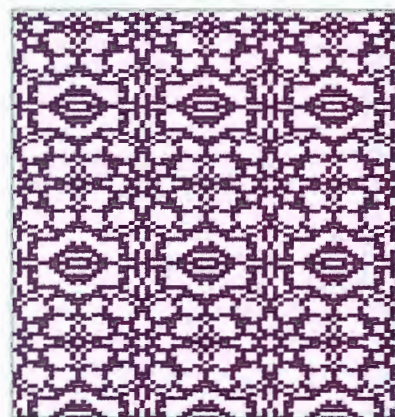


Figure Five



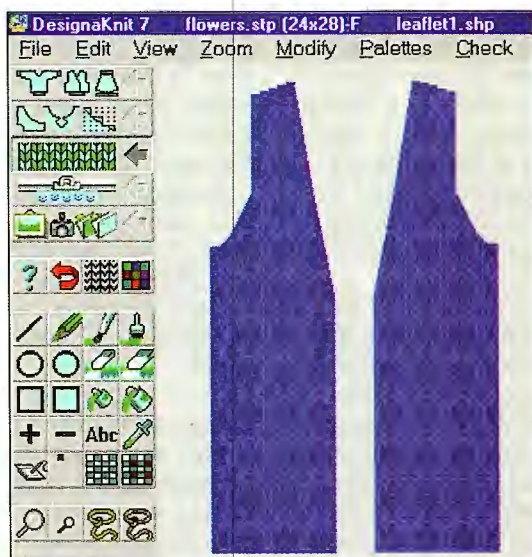
13:53

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*Also available for sewing patterns -
Fittingly Sew*

The Lace Tool

File: Lace patterns in DesignaKnit

At last, knitters can prepare patterns in DesignaKnit for lace knitting, whether by hand or machine - and it couldn't be simpler!



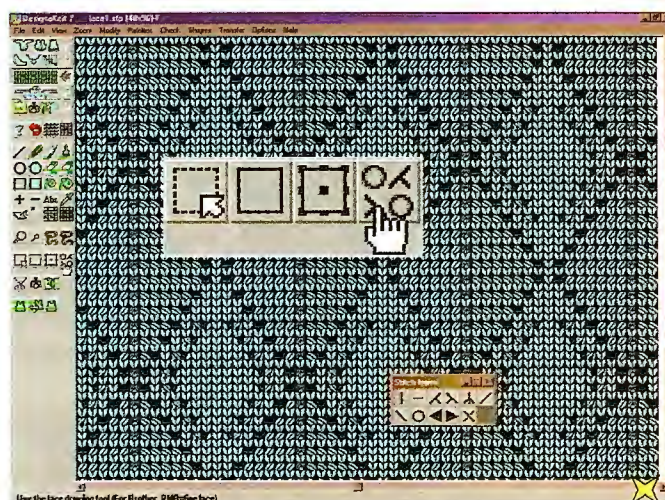
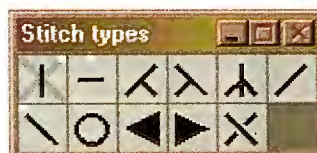
The new tool is used to draw the pattern out in the stitch designer screen, as it will look when it is knitted. DesignaKnit then works out the number of lace carriage transfer passes and the settings, according to the selected knitting machine. Lace patterns can be downloaded directly into **Silver Reed** and **Brother** electronic machines via the correct cable link and punchcard or mylar sheets can be produced for all Japanese machines and models, including **Toyota**.

DesignaKnit can differentiate between lace and fine lace knitting for Brother machines and between simple and fashion lace for Silver Reed. In the interactive knitting screen, you will get instructions as you knit, to tell you when to change the lace settings, as well as when to swap from the lace to the knitting carriage and vice versa.

The **DesignaKnit Lace Tool** doesn't restrict you to lace-only patterns. You can combine bands of lace with other stitch techniques such as Fair Isle, tuck, slip, garter stitch or hand-tooled patterns. The patterns can be drawn in graph form, using symbols for the stitches, or in fabric view, which gives a good representation of the finished knitting. Hand-knitters can print charts in recognized symbols for the techniques used.

The DesignaKnit 7 Lace Tool software is sold separately from the main DesignaKnit program, so can be bought as an add-on for **£39.90** including VAT and postage. You can buy it either direct from Soft Byte Ltd or from one of their dealers and it will be available from mid November, well in time for Christmas! For further information, please contact:-

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- G-Mex, Manchester
15th - 18th February 2001
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RUDDINGTON FRAMEWORK KNITTERS' MUSEUM

This award-winning working museum is a unique surviving example of a purpose-built knitters yard, dating from 1829. Set around a garden courtyard are cottages, showing living conditions of a stockinger circa 1850 and the yard manager circa 1900. A large workshop houses a full complement of frames, demonstrated by a knitter trained on site.



A video presentation gives background historical information and the shop provides souvenirs and museum publications on various aspects of the knitters' lives.

Group visits by appointment are welcome all year round, any day - that also includes evenings - but don't forget to book refreshments! Please 'phone the Site Manager on the number listed below for further information.

Another workshop contains Griswold circular machines on which socks are still produced for sale and, as you can see, visitors are encouraged to have a go themselves!

The Ruddington Framework Knitters' Museum
Chapel Street
Ruddington
Nottingham NG11 6HE
Tel: 0115-984 6914

Diary Dates

Here are some dates of forthcoming events of special interest to machine knitters. Anne Smith and Machine Knitting Monthly will be in attendance at all the shows - so come and join us!

2000

Norwich Knitting Exhibition Sat 28th Oct
Dunston Yarn Sale Sat 11th Nov

2001

Esher Exhibition 18th-21st Jan
G-Mex Exhibition 15th-18th Feb
MK LIVE! at Bournemouth Sat 3rd & Sun 4th Mar
Belfast Exhibition 22nd-24th Mar
Shepton Mallet Exhibition 26th-29th Apr

Further details of these events are either included elsewhere in this magazine, or at regular intervals in Machine Knitting Monthly.

Look at Life

Contradiction in terms

Joan Lafferty has been knitting a summer cardigan this month. As we're fast approaching the depths of winter, surely only Joan could choose it for a topic?

Don't you think that a "summer" cardigan is a contradiction in terms? The word cardigan itself suggests a cosy garment, to be worn when the winter winds are blowing half a gale outside. Still, you will know what I mean and indeed this year we don't seem to have had much of a summer. Well, not so far - but then I am writing this in August and you will be reading it in November when the winter winds may be making their presence felt in real earnest. (Maybe once I get this in the post, the summer will really start!)

COLD IN THE TROPICS!

I must confess to feeling the cold more than most; in fact, my late husband used to say that I was the only person he knew who wore a cardigan in the tropics! So, a lightweight cardigan is an essential part of my wardrobe and I have a couple of them knitted in 4-ply acrylic with the aid of the lace carriage. One is white, the other is cream and for several years these two garments have been sufficient for the occasional cool summer day. However, this year

they have been in use almost daily and as they are not in their first youth, I felt I must make another one.

SO FAR, SO GOOD

After a hunt through the yarn cupboard, I unearthed a cone of 3-ply in a pale cream shade so I started off in a fairly optimistic frame of mind. I wanted to do something fairly quickly, because the other two were in the wash about twice a week. First of all, I thought about "punch tuck rib". Oh yes! I had forgotten, I do already have one knitted in this stitch and although it looks very nice, it is quite "closely knitted". In fact, this is a very good stitch to use up a thin yarn, because it thickens up the final result nicely.

I did a couple of tension pieces for the rib, which is just called "tucking pattern" in the Brother Ribber Book 850. Working with a Brother ribber, there is a lever on the carriage called a Slide Lever and it's marked with I and II. The II is used to give a nice firm cast-on edge and I is mostly used for the remainder of the rib. Fired with

enthusiasm, I cast on and worked a few rows in 1x1 rib. I transferred all the stitches to the main bed, then with the HP lever on "H", I pushed all needles on both beds into work and directed my 950i machine to knit pattern 242 from Stitchworld.

The result was a very pretty pattern, but much too "close" for my summer cardigan. In my enthusiasm I had forgotten the put the Slide Lever on I. I started again, this time remembering the vital step and I also increased the tension on both beds. This made a piece of knitting that was fairly loose and not too full of holes for summer.

NAME DROPPING

At this stage I got out some books on ribbing. Two of them were by **Mary Weaver**, two by **Kathleen Kinder** and the **Brother Book of the Ribber**. Nothing struck a chord with me. Then I found **Double Bed Techniques & A Little Bit More** by my colleague **Sue Woolley**. "That's it", I decided. I've used Sue's "dropped stitch" technique a number of times for babies' garments and children's cardigans, but I've never knitted a large garment in it.

People tell me that I write as I talk (too much?) and Sue also chats to her readers. She tells us we must have the HP lever on "H" for her technique because, "if you do not, you will break all your needles". There's a timely warning if ever I heard one! Sue also tells us to knit the requisite rib, then transfer all the stitches to the main bed with the HP lever on "H". As she tells us, this is because certain ribber needles are

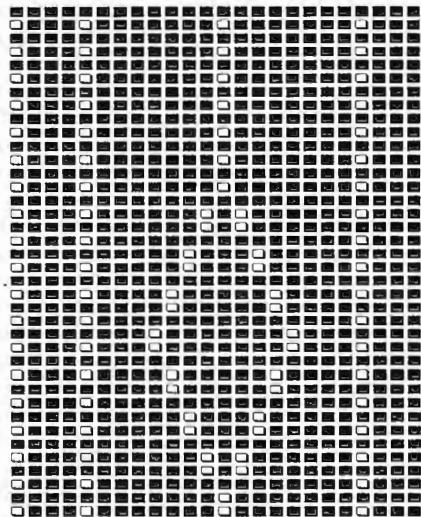
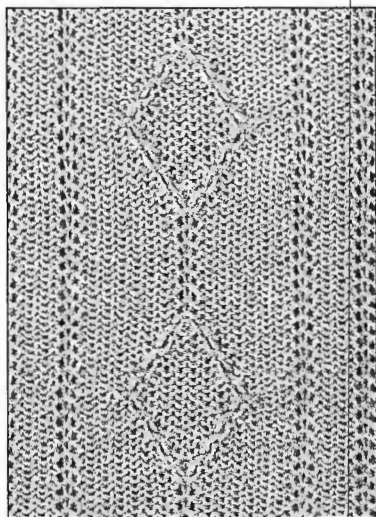
pushed up into working position - and in my case it was every fourth needle.

The front carriage is then set for circular ribbing and again Sue adds a note to tell us it's "how you would set your front carriage, if you were knitting the three circular rows at the beginning of the rib". Now, you'd think that was clear enough - but obviously not for me! I set the machine for circular knitting on both beds! The consequence was that I produced a piece of stocking stitch knitted on the main bed, with a sort of pocket at the back of the work, with only every fourth stitch knitting. (I'm telling you all this, in case anyone else is as daft as I am!)

READ THE INSTRUCTIONS!

They say ladies don't read instructions and I wouldn't mind but I have always prided myself on reading this important information before I do anything else. When I have a new machine, I take the instruction book to bed with me for several nights, to familiarise myself with the details before I try to set it up. It's a good remedy for those having difficulty in sleeping! In fact, when I was a teenager (only they had never been heard of in my teens!), I read up how the internal combustion engine worked. It was some 20 years before I attempted my Driving Test and yes, I did pass first time!

I well remember the time when my husband was putting up a greenhouse. He scorned offers of help from me, so I went upstairs and got on with my knitting. He finally had to accept defeat and call on my services. Reading the instruction leaflet was not all that easy, but I saw what he was doing wrong. He, of course, had



been trying to put it up without even looking at the instructions!

So, I felt thoroughly ashamed of myself for my stupid slip. After putting it right, I did a proper tension piece - which worked out too loose. This meant yet another "go", so this time I used tension 5 on the main bed and 4 on the ribber, which was just right. Having knitted the requisite 60 rows, I dropped the ribber stitches and cancelled the "part" setting on the ribber, then took the knitting off the machine on a good few rows of waste yarn. The whole idea is to let the ribber stitches drop right to the bottom edge. This is why all stitches are transferred to the main bed after the welt is knitted - and at least I got this right! Sue adds that letting the stitches run down is a great feeling and says, "I love it!"

GENTLE PERSUASION

In the Lafferty household, inanimate objects seem to take on a life of their own and I find that it needs a good bit of persuasion to get these wretched stitches to run down. (That's my observation, not Sue's!) I find it necessary to pull downwards, sideways and across and also from corner to corner. Try telling this to a beginner who is struggling to keep stitches on the needles! I find that it's also particularly difficult to drop the row of stitches that are about three in from the edge of the knitting. However, it's essential to encourage these stitches to drop, or the side seam will be shorter than the rest of the garment.

The beauty of this stitch is the speed with which we can complete a garment. There's no need to do lots of strokes of the lace carriage and no moving of stitches - it's just like knitting stocking stitch

for speed. I haven't quite finished my garment and I have an idea that making this cardigan is going to have the desired effect - that is, summer seems to be coming at last and I shall not need a cardigan until the "real" winter.

Even as I write, the sun has been out all day and it's like a "proper" summer's day - at least here in the South of England. Only a few days ago, I read in the newspaper that in parts of the North there had been "snow" - or rather powdery hail stones! So, I suggest everyone thinks carefully and makes a "summer cardigan" early next spring, if you want a good summer! I also recommend that anyone who has not got Sue Woolley's book should get one. There are lots more stitch designs included; I picked about the easiest one - and no, I'm not Sue's agent!

A HELPING HAND

Finally, I have an offer for you, possibly of some help to new readers. I have several instruction books for old machines, for which I now have no use. The more modern ones are:-

- ☆ Brother 836
- ☆ Brother ribber KR 830
- ☆ Brother Knit Leader 116

Then there are some really old ones including:-

- ☆ Passap F200 (a flat bed machine)
- ☆ Knitmaster 3500 (also suitable for 4500)

I know these older machines sometimes surface at car

boot sales, but the instructions are often missing. It seems that I have the books and the machines have gone to that great knitting convention in the sky! I have offered them to my colleague, Frank Dineen, but he already has these, so if anyone wants one of these instruction books

you can write to me care of the magazine, or you can e-mail me at joanlaff@aol.com. In fact, you can e-mail me if you wish, even if you don't want the books. I don't promise that I have all the answers, but it's always nice to talk to other knitters! ■

Joan has mentioned one of Sue Woolley's books in her article this month. We've had a word with Sue and she's very kindly offered both her ribber books to our readers at a special discount.

Double Bed Techniques & A Little Bit More and **Double Bed Techniques 2** each cost £3.50 plus 50p postage and packing. Until the 30th

November 2000, MKM readers can buy both books for just £7.00 post free. Just fill in the coupon below and send it to us, together with a cheque or postal order for the correct amount. If you'd like just one of the books, it will cost £3.50 plus 50p postage. Order yours today!

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Look at Life

Knitter's Browse

Machine "Knutters" Monthly?

After a short break, **Frank Dineen** returns with more musings of a knitting man and news of the Guild's progress this autumn.

Have you missed me?

I bet you didn't even notice my absence -

Yes we did

Where did you go?

As far as "Ourgate"

I needed a few weeks off to re-charge my batteries, so I potted and even did a bit of knitting on the Duo! I did... honest. At the time of writing, I have the back of a cardigan done and I've started on one of the fronts.

SHOW TIME AGAIN

Janet and I did get to both the Selsdon and Chepstow shows and oh boy, did it rain at Chepstow. Fortunately it was not when we were in transit. Selsdon was a mite different this year. As you know, there was no fashion show and so people spent more of the day milling

around. The Guild had a bigger stand this time and we were in a better position, which gave us more opportunity to chat with present members and to recruit new faces. At Chepstow, we were a bit cramped and we've noticed that the Guild has outgrown its cot! Increasingly, we're finding that we need to ask for a bigger area.

Talking of outgrowing one's cot, Janet and I joined up with **Alison Lee** and **Judith Cutler** to attend the Sherborne MKC Open Day at the beginning of September. The hall was packed when we arrived just after mid-day. There were long queues of cars and buses around Blandford and we began to wonder how all these people were going to fit into Sherborne's clubroom.

Unfortunately, most knitters lost their way and will have been disappointed to arrive instead at the Great Dorset Steam Show. It was sad for all concerned and Pat Ivins tells me that the club is thinking of seeking a larger venue for next year's show. Such has been their success and it's fully deserved, too. Well known names such as Undy Yarncrafts, Jane Hawkins, Heathercraft, Beryl Jarvis and The Button Lady were there to support the club's efforts. I don't know that anyone took a lot of money, but they all looked happy and the sun was shining.

IN TOUCH

What else do I have to report? Ah yes, you will remember me telling you about Patricia Evans who had moved to Chapel-en-le-Frith and had achieved great success at a church craft show. I received an e-mail from Barbara Worrall who also lives in the town. It seems she had been in contact with Doris Elliott in Newcastle regarding knit-

ted teddies and Doris asked Barbara about Patricia. Doris had apparently met her at G-Mex, but had lost her address and telephone number and wondered if I knew it. Well, of course I did and by the time this goes to press, I am sure they will have met and become great friends. It's a funny thing that at the time of the craft show, Barbara was enjoying herself at the Nottingham Show! She had considered going to the church show, but decided that Nottingham would be more interesting. It's a small world, isn't it?

CENTRAL HEATING

Changing the subject entirely, but still with shows in mind, when I got up this morning there was a distinct autumn chill in the air. With that, I got to thinking about the coming winter and the cost of heating.

Q What's the most expensive thing that we have to heat in our home?

A Space.

Q What do we do about it?

A We do our best to eliminate it.

Q How do we go about it?

A Buy more yarn.

Think about it - yarn is a great insulator. It absorbs heat when the room is warm and slowly returns it as the temperature drops. So, when the other half complains as you arrive home with yet another black bag full of cones (which you will never have time to knit), have your answer ready. It's simple, you are doing your bit towards the "greening" of the planet,

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by reducing free space, cutting fuel bills and thus lowering demand for fossil fuel. Thinking about it, there's no need to leave it at yarn. Machines, books, magazines and equipment also fill space. So go forth and do your bit for the welfare of the world! By the way, what's a collective noun for a yarn stash? An "embarrassment of yarn". I like that!

MACHINE NUTTERS' MONTHLY

Now I've something to pass on which will amuse you. A reader, who shall be nameless, mentioned to me that she could now only afford one magazine. For many years she had purchased - and enjoyed - "the other one" until a couple of months ago. Then she read a copy of "Monthly" loaned to her by a friend. She tells me that having read me, Joan and Pauline she fell about laughing. She thinks the magazine should be re-titled Machine Nutters Monthly and she's now firmly hooked! At the time, I have to admit I was somewhat upset. Fancy laughing at my articles when cringing is the norm! Seriously, I did get her point. Knitting should be fun, however technical the subject and writing should be leavened with a little humour.

A REAL FIND!

Talking of technical subjects brings me, in a rather roundabout way, to machines. A very interesting double bed machine came my way last month, courtesy of Mrs Cawthorne of Cosham - just down the road from me. It's a Real-Tex that was made in Italy and, for a double bed machine, it is quite elegant. The main structure is aluminium alloy, the needlebeds are anodised gold and the permanently coupled cam boxes are black, anodised with silver lettering.

The boxes are very small - no bigger than a standard postcard, in fact - and there are only 160 needles on each bed, so it is quite a small machine. The stand consists of four chrome-plated legs, which fit into sockets moulded into the machine. Can you believe that the legs weigh more than the rest of the machine and its accessories put together?

The machine was stored in the loft for about twenty years and although fundamentally sound, some parts of the alloy are suffering from corrosion and metal fatigue. Given a modicum of TLC, I'm sure it can easily be restored to full working order. If any reader has any information or hands-on experience of this machine, please get in touch. By the way, I thought I'd mention that I'm still looking for an Erka and a Regina. I'm also certain that there are other machines out there, such as the Real-Tex, which I have yet to discover. Truly, I have no room to store any more, but the hunt goes on.

At the time of writing the most important items on the agenda are Machine Knitting LIVE! at Battle and the show at "Ally Pally". Sadly, I think I'll have to give both shows a miss because since I had my cataracts done, I have not been happy driving in the dark. I feel particularly unhappy when I have to drive in the dark, in London and Janet and I always lose our way coming back from Ally Pally! The Guild will, of course, be present at both these shows with Judith Cutler masterminding the London show and Marjorie Hutchinson, our Vice-Chairman, looking after things at Battle. I do hope to get along to Sandown in January, but in the meantime, it's been nice chatting to you. See you around. ■

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Knitter's Browse

Christmas Ornaments

Designed for a mantelpiece by Maggie Andrews

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for all standard gauge machines but a ribber is needed for angel's wings.

MATERIALS

Bramwell Fine 4-ply yarn.

Small amounts in colours are given below for each item. In addition, you will require:- Empty cones 17 cm, 6½ in high with a top hole diameter of 3 cm, 1½ in. Soft wire for arms. Polyester stuffing. Copydex adhesive or double-sided sticky tape. Embroidery yarn or fabric paint for features (Maggie Andrews used Jones Tones).

SANTA

Red (MC), White (A) and Skin colour (B).

A small amount of white fur fabric, cut into 1 cm, ½ in wide strips to trim Santa's suit and for his hair and beard, or you could use white knitted cord for the trim and an unravelled steamed swatch for hair and beard.

A novelty toy button (I used a steam engine button).

ANGEL

White (MC) and Skin colour (C).

A large curtain ring or similar for a halo or you could make a circle of cord knitted in lurex.

Doll hair or you could use an unravelled steamed swatch for hair.

A miniature Christmas decoration (Maggie Andrews used sequins assembled on a pin).



CHRISTMAS TREE

Green (MY).

Knitting-in beads or sequins with large holes.

A small star for the top.

The fibre content of this yarn is 100% Acrylic. For further information, please write to F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ or telephone 01282-779811.

Pattern Information

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

ABBREVIATIONS

In this issue, to find a list of the abbreviations we use, please look under Reference section on page 5.





NOTES

a) We used knit side of knitting as right side of ornaments, except for tuck frill on Xmas Tree.

b) When shaping in HP on Santa's hat, always take yarn round first inside N in HP to prevent a hole forming.

Knitting Instructions

Santa

SUIT (KNIT 2 PIECES)

Using MC, cast on 35 sts by hand. Set RC at 000. Using MT, K 8 rows. Dec 1 st at each end on next and every foll 8th row until 19 sts rem. K 3 rows. RC shows 68. Cast off.

ARMS

Using MC, cast on 12 sts by hand. Set RC at 000. Using MT, K 40 rows. Using B, K 16 rows. Using MC, K 40 rows. Cast off. With a piece of B, tie tightly around centre of section in B and pull ends inside with a latch tool.

HEAD

Set RC at 000. Push 25 Ns to WP. With carriage at right and using MT and B, make a woven or automatic closed-edge cast-on. Carriage is at left. K until RC shows 35. Break off yarn. Using a needle, thread end through sts and release from machine. Using end still in needle, sew gathering sts along adjacent edge and repeat with cast on edge.

HAT

Using A, cast on 20 sts by hand. Set RC at 000. Using MT, K 10 rows. Using MC, K 1 row. Set carriage to hold. Push 1 N at opposite end to carriage to HP on next 18 rows. 2 Ns rem in WP. Using A, K 6 rows. Using MC, Push 1

inside N at opposite end to carriage from HP to UWP on next 18 rows. Using A, K 10 rows. Cast off.

MAKING UP

Join suit pieces together along the long sides, pull over cone and stick wide edge around bottom edge of cone (seams go at centre back and centre front). Tuck small excess into top hole and stick down to inside.

Join seam in arms, insert a piece of soft wire into arms. Sew ends of arm piece to sides of suit at top edge of cone. Stick or sew strips of fur fabric or knitted cord around bottom, around outside of top over arm ends and up centre front over seam.

Put some stuffing in the centre of the head and pull up the ends to gather and close up, tie very tightly and secure ends. The head should be about the size of a table tennis ball. Place the join at the back and sew head to top of cone. Satin stitch a blob for nose. Sew fur fabric or unravelled swatch across back of head for hair and around face for beard.

Seam sections in A at sides of hat and allow to roll. Sew hat on head. Sew button to hands. Add features with embroidery or fabric paint.

Angel

DRESS (KNIT 2 PIECES)

Using MC, work as for Santa's Suit.

ARMS

Using MC, cast on 12 sts by hand. Set RC at 000. Using MT, K 96 rows. Cast off. With a piece of MC, tie tightly around centre and pull ends inside with a latch tool.

HEAD

Using C instead of B, work as for Santa's Head.

DRESS TRIM

Push 7 Ns to WP. Push the 3rd N from each end back to NWP. Using MC, cast on by hand. Using MT-1, K 2 rows. Set carriage to hold.

* Push centre N to HP, K 4 rows. Push N from HP to UWP, K 2 rows *.

Rep from * to * until long enough to go around bottom of cone, up centre front and around top of cone. Cast off.

WINGS (KNIT 2)

Push 29 Ns on main bed and 28 Ns on ribber to WP for full needle rib/double rib. Using MT-3/MT-3 and MC, cast on. No tubular rows needed. Set RC at 000. K 2 rows.

* Set main bed carriage to hold. Push the 3rd and every foll 4th N on main bed to HP, K 3 rows. Set carriage to knit back to WP. K 1 row *.

Rep from * to * until RC shows 26. Transfer sts for 1x1 rb. Using MT-4/MT-4, K 10 rows. Transfer sts to main bed. Cast off.

MAKING UP

Join dress pieces together along the long sides, pull over cone and stick wide edge around bottom edge of cone (seams go at centre back and centre front). Tuck small excess into top hole and stick down to inside.

Join seam in arms, insert a piece of soft wire into arms. Sew ends of arm piece to sides of dress at top edge of cone.

Stick or sew trim around bottom, up centre front over seam and around outside of top over arm ends. Sew wings together along the 1x1 rib edges and sew to back seam. Put some stuffing in the centre of the head and pull up the ends to gather and close up, tie very tightly and secure ends. The head should be about the size of a table tennis ball. Place the join at the back and sew head to top of

cone. Sew doll hair or unravelled swatch to head. Sew halo to back of head.

Sew miniature Christmas decoration to hands and secure to front trim. Add features with embroidery or fabric paint.

Christmas Tree



TOP OF TREE

Using MY, cast on 15 sts by hand. Set RC at 000. Using MT, K 2 rows. Set carriage to hold. Push 1 N at carriage side to HP on next 14 rows. 1 N remains in WP. Push 1 inside N at opposite end to carriage from HP to UWP on next 14 rows. K 2 rows. Cast off.

TUCK FRILL TO COVER CONE

Beads are knitted in as you go, but they can be sewn on afterwards if you prefer.

Push 12 Ns to WP. Arrange Ns as diagram. Using MY, cast on by hand. Using MT-1, K 2 rows. Set RC at 000. Set carriage to hold.

* Push Ns marked x to HP, K 4 rows. Push Ns from HP to UWP, K 2 rows **.

Rep from * to ** twice more. Hang a knitting-in bead or large holed sequin on to end st at right *.

Rep from * to * until short edge of frill is long enough to cover cone when wrapped around it in a spiral fashion from bottom to top. Cast off.

MAKING UP

Stuff top of tree and stick to top of cone. Starting at bottom of cone, stick short edge of frill to cone in a spiral fashion making sure the beads or sequins are on the outside and sew end to top of tree. Sew star to top of tree. ■



Terry's Corner

The yarns we use; Part 2 - More About Fibres

After revealing some interesting facts for us about two of the main yarns we use. **Terry Mason** returns to tell us more about fibres.

Last time, I wrote a summary of the sources of fibres and what characteristics we are looking for as machine knitters. I concentrated on wool and acrylics because they are, by far, the fibres most commonly used by machine knitters. However, we had better look at a few more this time.

COTTON

Cotton is a very widely used textile fibre and, not too long ago, there was more cotton used than all the other fibres put together. Manchester was referred to as the "Cottonopolis of the World", with about 90% of it going

through the Lancashire mills. I was born in Manchester very near the Rochdale Canal, which had large cotton mills along its banks. As a child, I could often watch the barges being towed along by horses, or see small engines puffing away, bringing bales of cotton or rolls of cloth. Although these large buildings are still there, they are no longer associated with textiles in any way. Perhaps some of you live nearby and can tell me more?

Cotton itself is a very nice fibre and it comes from the seed hairs of the cotton plant. It is mostly grown in the

warmer areas, either near or within the Tropics, as it requires a guaranteed frost-free period during flowering. It is nice, soft, hard wearing, absorbent and, above all, fairly inexpensive. As well as being widely used in weaving cloth, it is used very extensively in industrial machine knitting - and I stress the word "industrial".

It has very short fibres, which means that a fair amount of twist is needed to hold them together in yarn form. This is perfectly all right in fine yarns such as those used in underwear, hosiery and items like lace - but to be knitted on the gauge found in our home knitting machines, many strands would have to be twisted together.

This means that the yarns and, hence the fabric, becomes very hard and does not have the same stitch clarity and evenness which we've come to expect. Having said that, I know that I'll get into trouble because many of you, I'm sure, knit away quite happily with two strands of combed cotton. However, it was never my favourite and I'll tell you more about combing next time.

Cotton fibres are the seed hairs of a plant and we all know that not all the flowers arrive and mature to produce seeds on the same day. When the "cotton bolls" are collected, they will also contain some new or immature fibres, which are not fully developed. These immature fibres are flat and not opened up, so they do not absorb dyestuffs later on and so appear as white flecks. They may be hard and lumpy and are called Neps.

I'm sure we'll all agree that cotton does not have the stretch, resilience and elasticity of wool - especially in the heavier weights that are needed for domestic machines. On the other hand, this inherent stiffness can be useful in some circumstances. Often we find that stitch forming on coarser gauge machine is a little more difficult and so it can be a good idea to give the fabric an extra "pull" whilst knitting.

MERCERISED COTTON

Cotton yarns are spun from the seed hairs of the cotton plant and are tubular in cross section. When removed from the plant, these "tubes" collapse - thus changing the shape of the fibres. They become "flat beamed" in cross-section and are rather dull in appearance. However, passing the yarns through a bath of cold concentrated sodium hydroxide causes the fibres to swell again and remain so. As a result, they are very bright indeed! Probably the main use of mercerised cotton is in embroidery, but it can be used on a domestic machine for special effects.

Cotton and wool fibres can be dyed in a great variety of colours and there's a tremendous variety now available, especially in embroidery silks and mercerised cotton. Those doing cross-stitch and tapestry seem to need an amazing kaleidoscope of colour, including subtle changes of shade.

NYLON & POLYESTER

Again, these fibres have had a good run on industrial knitting machines - and still do! What would you ladies do for

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your hosiery and tights, if nylon had not come along? Before the invention of nylon, stockings were knitted from silk and man-made fibres such as Viscose and Cuprammonium (which is better known as Bemberg Nylon). Nylon is very suitable for hosiery because it can be spun in very fine filaments for fine knitting needles. It has good strength, elasticity and good softness that's very important in adding comfort to run resist structures. Polyester was not found suitable for fine hosiery as its higher firmness and low elasticity soon had stockings bursting at the knees!

As a general rule, nylon and polyester are not suitable for garment knitting on domestic machines. Nylon has of course been used extensively in industry, but by a different method known as warp knitting, for shirts and bed sheets. Although these have largely gone out of fashion, nylon is still used in the manufacture of lingerie, curtains and such like. Similarly, polyester is still knitted to quite a degree on Raschel machines for items such as lace curtains, which many of us use to adorn the windows of our homes.

A very special feature of these fibres is they represented a good step forward in the development of easy care fabrics. They could be washed very easily at low temperatures, dried very quickly, required very little ironing and did not shrink during washing. One important aspect that had to be considered in making up nylon and polyester into garments, was that the sewing thread had to have the same low shrinkage, otherwise this would cause seams to pucker - an important point to consider, if you are involved in dressmaking.

Nylon and polyester are both used extensively when mixed with other fibre such as wool or cotton, but I'll have more to say about spinning and blending fancy yarns next time.

Along with acrylics, both nylon and polyester contain very little moisture and this moisture is reduced even more in our modern, centrally heated rooms. The result is that static electricity charges can easily develop, which are not harmful but can be a little "shocking". They can also lead to easier fabric soiling with fine dust, which is more or less impossible to remove.

LINEN

This is, of course, a fibre obtained from the flax plant and is the long filament fibres extracted from the stem. Obtaining these fibres is fairly long process, in which the stalks are left in stagnant pools of water to allow the outer surface to rot away.

The stalks are then left to dry, before being beaten to remove the residues! In reality, some outer material always remains and this gives linen a nice lustre, which makes it so attractive. As I'm sure you know, Northern Ireland was once very famous for its linen products such as damask tablecloths and napkins - but alas, no more.

Linen can be knitted on domestic machines and, indeed, still is - but only in rather special designer garments. Although linen can withstand high washing temperatures, it can become what is called "cottonised". It loses its lustre and general appearance because the actual fibre consists of finer filaments, which are held together by woody residues.

SILK

Silk once reigned supreme in hosiery for everyone and for the grand garments of super-rich kings, lords and ladies. A lawyer who reaches the higher levels (and so become a bit on the expensive side!) has taken or become a "silk".

Silk is a very fine yarn from which the word denier has originated. We cannot measure the thickness of a textile fibre accurately, so we state the length of a yarn in a given weight or, weight of a given length of yarn. Denier is the weight of 9000 metres of yarn, so 9000 metres of 20 denier nylon weighs 20 mg. I'm sure you're as fully conversant with this as I am - since we've all had to adapt to the metric system of weights and measures! Silk produces very nice, bright yarns with very good crease recovery and although still used in weaving, it's really too fine for using on our machines.

MOHAIR

Mohair is a fibre taken from the hair of the Angora goat. It is long and lustrous and the hairs are spun on the "woollen system". (I'll tell you more about that next time.) The actual yarns tend to be quite hairy, with long fibres protruding from the knitted fabric. As the yarns are a little thicker, they can definitely be knitted on our machines, but with some difficulty. The long surface hairs tend to get caught up on the sinker pegs and the brushes in the carriage. If you want to try knitting it for the first time, my only advice is to keep pulling down your knitting by hand and not rely on any weights hooked on to your work.

FIBRE BLENDS

Probably all the yarns that you are knitting contain a mixture of basic fibres. Have you ever wondered why this should be so? In the first

place, fibres are blended to enhance or introduce special physical or visual characteristics to finished garments. They also reduce the cost and here are a few examples of blended fibres.

COTTON POLYESTER

Cotton fabrics are nice and soft with a good appearance. They are however liable to crease easily and so need much ironing after washing to look nice and fresh. They hold a lot of water after washing and so need a long drying time. In other words, pure cotton fabric does not come into the realm of "easy care". Cotton contains moisture, which makes it slow drying.

Polyester fabrics can be rather "waxy" and even in appearance, but are heat sensitive. This means that woven fabric can be washed and stretched smooth and even, whilst being subjected to heat treatment. That fabric will keep its size, unless it is heated to a higher temperature, therefore it needs little ironing. Polyester holds practically no water and so dries very quickly. Combining cotton and polyester gives a quick drying, non-iron finish.

VISCOSE POLYESTER

Viscose is a man-made fibre, which is manufactured from wood pulp. The effects of combining it with polyester are much the same as above, but much cheaper.

WOOL ACRYLIC

Acrylics were largely manufactured to be "wool like" in appearance and handle, so it should come as no surprise that wool and acrylic fibres have been blended together frequently. We come across this combination frequently in knitting yarns.

PILLING

There is one great problem we have with nylon, 29 ►

Duomatic Update

Part 20 - Passap Pointers

Doris Coutts has been looking at stitch patterns but digresses slightly this month and shares some really useful tips with us. She also has an attractive stitch pattern for knitting easy bands and pockets.

FROM RIB TO CIRCULAR

Do you either like, or need to knit socks? They are very popular knitted in either pure wool or wool and nylon, especially for people who don't (or can't) wear the commercial acrylic type. However, to me there is a snag - and it turning the stitches for circular knitting after completing the ribbed welt.

In the example in the instruction book, we've started off with 30 needles on the back bed and 30 needles on the front bed in a 1x1 arrangement and worked 48 rows in K1 P1 rib. We've then transferred all the stitches from the front bed to the back bed, to leave us with 60 stitches in work on the back bed. The clear instructions for transfer using the Decker comb are given on page 74 of the Duo 80 instruction book, as follows:-

"At right place 15 stitches on to Decker comb. Close the Decker comb with its protection rail. Turn the Decker comb as you would turn the

page of a book. Transfer stitches to front needles. At left transfer 15 stitches to front bed in the same way. Now the stitches have been transferred for tubular knitting, that is there are 30 stitches on each bed, with the knitting yarn on the right."

I still find this awkward so if you do, too, perhaps you'd like to try this method. It's applicable to the top welt being knitted in a K1 P1 rib.

KNITTING METHOD

Step 1

Cast on in K1 P1 rib in the normal way and knit the depth required for the welt. Make a note of the row counter reading.

Step 2

Transfer the front bed stitches on to the back bed needles, which already hold stitches. This is easiest if you rack the beds so that the needles with stitches are opposite each other, but don't forget to rack back again! The front bed needles will now be

empty and those on the back bed hold two stitches on every other needle.

Step 3

Using the empty back bed needles as a guide, set up the front bed needles for a 1x1 rib. On the back bed, put a pusher into working position for every needle that is at present empty.

Step 4

Set locks on BX/N and pull down a loop of yarn between the beds and hold it there. Knit one row from right to left, which forms the first zigzag row for a cast-on.

Step 5

Change the locks to HX/CX (no arrows) and knit two rows, thus knitting the circular rows to complete the cast on of the second set of needles.

Step 6

Change locks back to BX/N, use the stitch size for rib as before, knit one row to the right, then continue to knit in rib for the same number of rows as before.

Step 7

Transfer stitches from the second rib from back bed to front bed. If you need a row of eyelet holes, perhaps for shaped bed socks, transfer the back bed stitches to the needles on the front bed already holding stitches. Otherwise,

transfer to empty needles on the front bed and on the back bed fill in the empty needles by transferring one of the two stitches on the original rib needles.

You should now have two separate sections of rib. Although you have to sew up two small seams rather than one, the work is in full needle rib and ready for tubular knitting for the leg of the sock. Of course, this method can be used for anything that starts with a rib and needs to continue with circular knitting. By the way, don't forget to put the pushers back in the rail when the welt is finished!

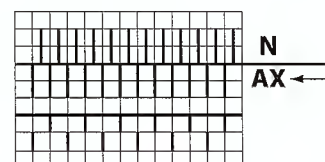


Figure 1

HONEYCOMB PATTERN

There's not much time for trims today, but here is a quickie you may like to try. It is one of the earliest patterns you will have knitted on your machine and is the simple



Figure 2



Figure 3

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honeycomb. Let me remind you! It's pattern No. 2 on P.34 of the Duo instruction book. (See Fig. 1.)

Knitting Method

The setting is full needle rib with pushers arranged one up and one down on the front bed and the locks on N/AX.

I like to use this for front bands, which are knitted vertically, on a plain stocking stitch cardigan. You can either have the normal width of band, usually eight stitches on each bed, or you can use a wider band if you like. It really does look good either way!

I very often use this for matching pockets, which I intend to attach afterwards - and there are two reasons (at least!) for this. Firstly, you may not have enough yarn left for pockets and secondly, having knitted them, you can place them in exactly the right position for the wearer's comfort. Another definite advantage is that these pockets do not need any welts. Have a look at the trims on the back pages of the stitch pattern book with the coloured cover - I can recommend the second pattern on page 78 - it makes a lovely collar!

CABLES

Cables can be knitted on the Duomatic and usually groups of either four or six stitches are crossed. The arrangement of stitches between the cables can be varied, but the tension must be very loose and black strippers should be used throughout.

Knitting method

Arrange the needles for either a four or six stitch cable as shown in Fig. 2 and Fig. 3. There must always be one needle in working position on the front needle bed in the exact centre of the cable needles used on the back bed. Cross two or three stitches at the right with two or three stitches at the left and knit the number of rows required before working another cable. ■

Terry's Corner

...continued

◀ 27 polyester and acrylics blended with natural fibres and it's the question of pilling. Nylon, polyester and acrylics have good abrasion resistance - far greater, in fact, than wool. In all yarns, the fibres work themselves to the surface and as wool is the lesser resistant, it is worn away.

However, the nylon, polyester or acrylic is not - thus allowing the wool to be caught around it and produce hard lumps on the surface. All we can do about this is to shave off the lumps and if there's no other method at your disposal, use someone's electric razor when they are not looking!

ACRYLIC WITH ACRYLIC

This may seem a strange blend to mention, but the combination is used to make high bulk acrylics.

As I've mentioned before, acrylics are made by spinning through spinnerets to produce a continuous filament. This is cut or broken into short lengths, called staple, for subsequent spinning into yarn. As you know, the fibre is very heat sensitive so, if heated treated staple is mixed with non-treated staple during spinning and then given a second heat treatment, the non-treated staple will shrink. This causes the treated staple to gather outwards and give a woolly appearance.

MOTTLE & MARL

If we dye different shades, or mixed fibre types that use different dyestuffs, we obtain a mottled shade of yarn. This is not the same as a "marl", which is produced when a constant and clear colour definition is needed. To produce a marled yarn, we twist two or more differently coloured yarns together.

This time, I've given you a brief outline of just a few of the processes that are being used today. There can, of course, be a great amount of blending wool types and qualities in the real world.

Fortunately, all garments must now be labelled with fibre content and this has led to much less adulteration in the yarns and fabrics available to us. I'm sure you'll remember not so long ago that a fabric containing as little as 10% wool could actually be labelled "wool"!

BUYING ON THE INTERNET



Just a little aside now, in response to the worries some readers have expressed about sending credit card details over the Internet to buy something. They feel perhaps that this information will become available to others and used fraudulently. In a general sense, I'd like to reassure you that fears are unfounded.

It is true that errors are occurring in large account systems - but this is usually due to faulty software, which can be rectified as soon as the problem is known. On smaller systems, which are connected just with sales, these errors should not occur. Credit card orders would normally be sent through a coded line, which only the recipient knows the password. Sales through my own site actually go through two coded lines for extra security and not only that, your details are not kept on the receiving computer. Many other small advertisers use the same system, so rest assured that there's no need to worry. Cheerio for now! ■

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Picture Parade

Christmas is coming!

Christmas is coming and the geese are getting fat! **Jo Newton** often wonders how fat they still were by the time they had walked all the way from the farm to the market in London, which was the traditional way of getting them there.

When I do animal or bird designs, I like them to be as natural and true to life as possible within the constraints of a knitted picture, so my first swatches were knitted in the colours of the countryside. Bearing in mind the season, I then did a second sample of the larger 24 stitch motif, omitting the clutch of

goslings and using "Christmassy" colours of red and green for the background. This idea could be used with the other patterns, all of which can be mixed and matched at will. The goslings would be particularly suitable for tiny tots to wear.

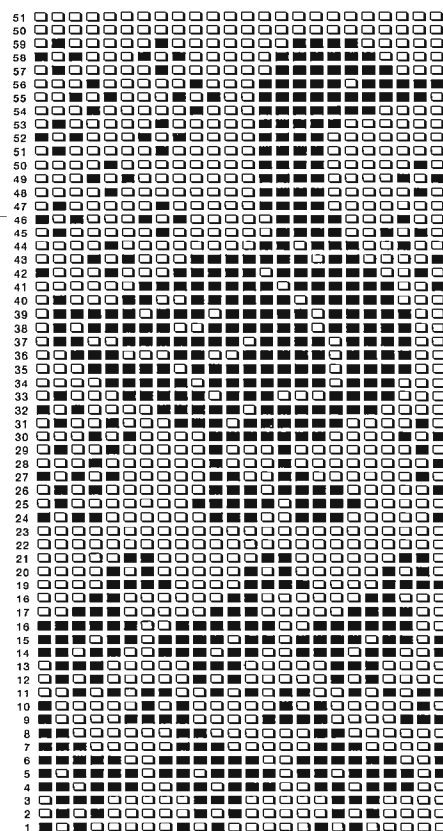
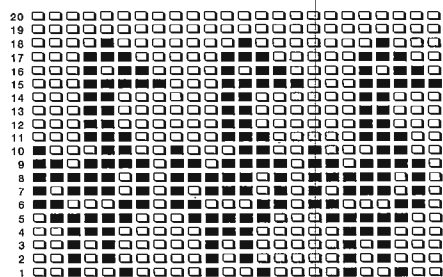
A very little Swiss darning enhances the beaks and feet of the geese and in the "natural" swatches, I have also filled in some of the "daisy" centres, though I felt that in the Christmas ones they were better left as snowflakes.

(If you are not sure how to Swiss darn, turn to page 10 of our September 2000 magazine, Issue 32.)

As I am often asked for small motifs suitable for Passap owners, I should point out that the smaller 24 stitch motif of tiny geese and the goslings could be used by them, because they are actually 8 stitch repeats, therefore divisible by five into 40!

Please let me know if you would like these designs

putting on disk for Brother or DesignaKnit. I am very happy to add them, free of charge, to any disk bought from me. If you would like any help, please contact me at the address shown below. ■



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* These motifs have been printed in *Modern Machine Knitting* magazine

** Each subject has a 60st picture & complementary 24st patterns. All are in correct Mylar sheet size & easy stitch count format. There are also Punchcard graphs.

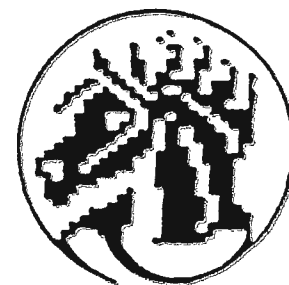
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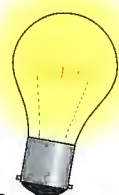
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IDEAS PLEASE

Do you have any bright ideas for Jo's feature? If so, we'd love to hear from you. Your letters and ideas for the magazine do matter and we take careful note of all your comments, criticisms and praise.

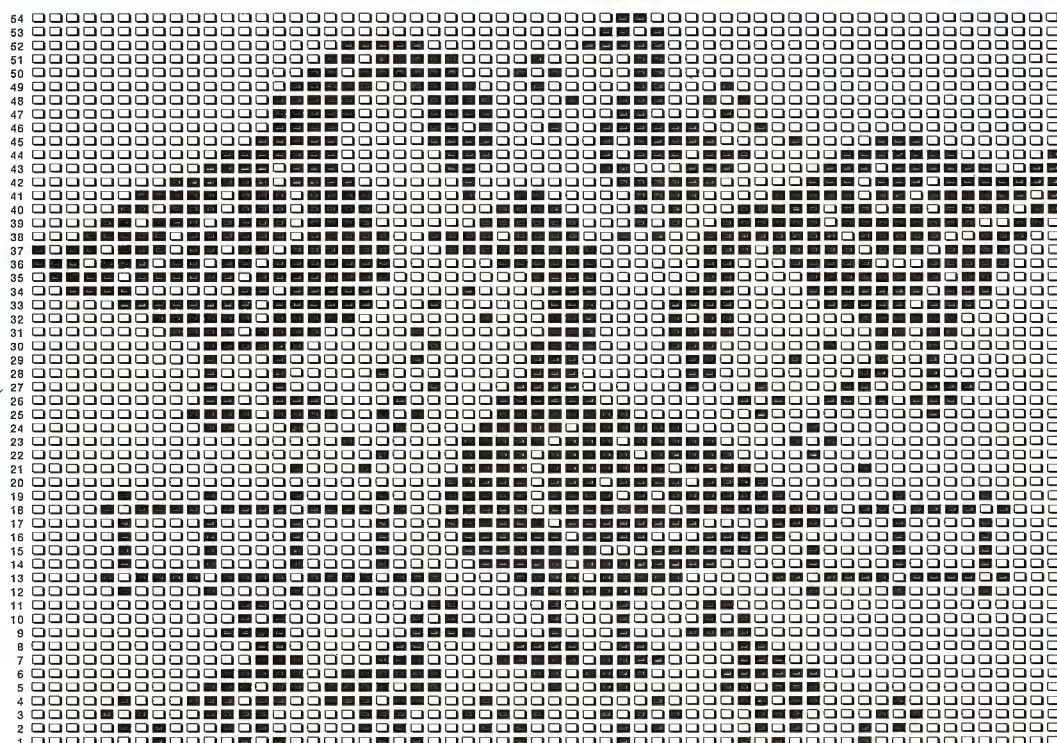


Forsell SHAMAL

500 (White) and 521 Sunray (Yellow) on 555 Lemon Grass, 512 Sky Blue or 527 Hollyberry Red with 524 Congo (Dark Green)

So often we all feel that we won't do something because we never win anything or never have the luck. Many of the designs that Jo has worked on have come as a great surprise to the recipients and she will work on any special request from our readers. You can write to us at the usual address or get in touch with Jo direct:-

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Barrowby Old Hall
GRANTHAM
Lincolnshire NG32 1BX
Tel:- 01476-563111
E-mail:- jo.newton@Talk21.com



Picture Parade

Christmas Tree Decorations

Exclusive Maggie Andrews designs

If you liked knitting these fun exercises for holding position, you'll love Maggie's book **100 Ways with Holding Position**. This has lessons in using holding position for shaping necks and armholes, raglans, pockets, shawls, braids, double sided shapes and two jackets, each knitted in one piece.

For more Christmas decorations, you need Maggie's book **Xmas Fun**. It contains patterns for tree and table decorations, wall hangings, scrolls and Christmas cards.

Both books cost £4.50 each including postage and packing and are available from:-

Maggie Andrews
79 Hookfield
HARLOW
Essex CM18 6QQ

A Merry
Christmas

to all
of our

MKM
Readers!

Pattern Information

TENSION

We used tension dial setting 7 as main tension (MT) for Goldfingering and tension dial setting 6 as main tension (MT) for Fine 4-ply throughout, unless otherwise stated.

ABBREVIATIONS

In this issue, to find a list of the abbreviations we use, please look under Reference section on page 5.

NOTES

- We used knit side of knitting as right side of decorations, except for rosette.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns may have to be repeated until the card is a suitable length for knitting. We used basic Card 1.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.
- "Take off on a thread" means cut the yarn leaving a 30 cm or 12 inch end, then thread the end in a double-eyed bodkin and remove stitches on to the thread.

Knitting Instructions

The first four decorations are made from pieces of straight knitting with no shaping at all.

Christmas Wreath (A)

Push 65 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using MT-5 and MC, K 1 row. Using MT-4, K 1 row.

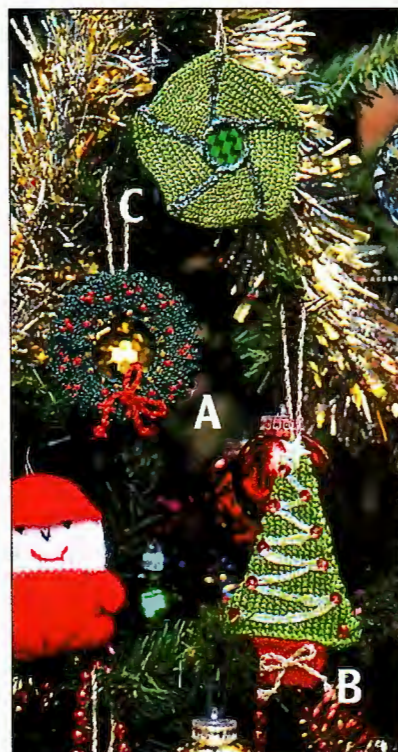
Using MT-3, K 1 row. Using MT-2, K 2 rows. Using MT-1, K 2 rows. Using MT, K 2 rows. Transfer every alt st on to adjacent N, leave empty Ns in WP. Using MT+3, K 1 row. Using MT, K 2 rows. Using MT-1, K 2 rows. Using MT-2, K 2 rows. Using MT-3, K 1 row. Using MT-4, K 1 row. Using MT-5, K 1 row. RC shows 19. Make a hem by placing loops from first row worked in MC on to corresponding Ns. Remove nylon cord and WY when work is completed. Using MT, K 1 row. Take off on a thread.

MAKING UP

Join seam with cast on end. Draw up cast off end to form a flat ring. Secure cast off end. Thread a piece of soft garden wire through the inside edge of the ring to keep it in a circle shape. Add holly berries and any other decoration required, worked how you like, a bow and a hanging loop.

Christmas Tree (B)

Push 11 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using C, K 18 rows. Make a hem by placing loops of first row worked in C onto corresponding Ns. Remove nylon cord and WY when work is completed. K 1 row. Using D, cast on 5 sts at beg of next 2 rows. 21 sts. K 2 rows. Set carriage to hold. * Push 1 N at opposite end to carriage to HP on next 2 rows. K 2 rows *. Rep from * to * 8 more times. 3 Ns rem in WP. K 2 rows. ** Push 1 inside N at opposite end to carriage from HP to UWP on next 2 rows. K 2 rows **. Rep from ** to ** 8 more



times. 21 Ns in WP. K 2 rows. Make a hem by placing loops of first row worked in D onto corresponding Ns. Using MT+3, K 1 row. Cast off with a latch tool.

MAKING UP

The base of the tub will turn in at the sides on its own to form the shape. Decorate how liked. Add a hanging loop and bow.

Pentagon (C)

Push 24 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Change to D.

* K 1 row. Set carriage to hold. Push 1 N at carriage side to HP on next 22 rows. 2 Ns rem in WP. Take yarn over and under Ns to carriage side. Set carriage to knit back to WP. K 1 row *.

Rep from * to * 4 more times. Using WY, K a few rows and release from machine.

MAKING UP

Graft seam. Decorate how liked. Add a hanging loop.

Xmas Tree Decorations

...continued

◀ 33 Snowman (F)

Push 27 Ns to WP. With carriage at right and using MT and G, make a woven/automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 30 rows. Using H, K 8 rows. Make a hem by placing loops of first row worked in H onto corresponding Ns. K 7 rows. Transfer every alt st on to adjacent N. Push empty Ns back to NWP. Using MT-4, K 1 row. Take off on a thread.

MAKING UP

Draw up top of hat tightly and secure. Join back seam of hat. Join back seam of snowman. Stuff. Draw up cast on end tightly and secure end. Give him a scarf tied tightly to form his neck. Add a hanging loop and features.

Heart (G)

Using C, cast on 2 sts by hand. Set RC at 000. Using MT, K 2 rows. Inc 1 st at beg of next 18 rows. 20 sts. K 2 rows. * Set carriage to hold. Push 10 Ns at opposite end to carriage to HP. Cont on rem sts for first side. Push 1 N at carriage side to HP on next 7 rows. Take yarn round first inside N in HP, K 1 row. Push 1 inside N at carriage side from HP to UWP on next 6 rows. Set Carriage to knit back to WP. K 1 row *. Rep from * to * reading second side for first side.

K 2 rows. Dec 1 st at each end on next and every foll alt row until 2 sts rem. K 2 rows. Cast off.

MAKING UP

Join side seams. Decorate how liked. Add a hanging loop.

Bells (H)

(MAKE ONE OF EACH SIZE)

Using A, cast on 26 [39] sts by



hand. Using MT, K 24 [36] rows. Transfer every alt st on to adjacent N. Push empty Ns back to NWP. Using MT-5, K 1 row and then take off on a thread.

MAKING UP

Draw up tightly and secure. Join seam. Cast on edge will curl to right side. Attach each end of a piece of cord to one of the bells. Tie an "off centre" knot in the cord to form a hanging loop. Push a small amount of stuffing into the top of the bells to keep the top rounded.

Stocking (I)

Push 34 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using MT-2 and G, K 10 rows. Using MT+4, K 1 row. Using MT-1, K 10 rows. Make a hem by placing loops of first row worked in G onto corresponding Ns. Remove nylon cord and WY when work is completed. Using MT+4, K 1 row. Using MT and I, K 10 rows.

SHAPE HEEL

* Set carriage to hold. Push 17 Ns at opposite end to carriage to HP. Push 1 N at carriage side to HP on next 11 rows. 6 Ns rem in WP. Push 1 inside N at opposite end to carriage from HP to UWP on next 11 rows. 17 Ns in WP. Set carriage to knit back to WP *.

K 15 rows.

SHAPE TOE

Work as for heel from * to *. K 1 row. Using WY, K a few rows and release from machine.

MAKING UP

Graft underfoot seam or join on the machine. Join side seam. Decorate how liked. Add a hanging loop.

Striped Ball (J)

Push 28 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Set carriage to hold. Change to E.



* K 1 row. Wrapping end WP N throughout, push 8 Ns at opposite end to carriage to HP on next 2 rows. Push 2 inside Ns at opposite end to carriage from HP to UWP on next 8 rows. Change to F *. Rep from * to * 9 more times, changing colour each time. Using WY, K a few rows and release from machine.

MAKING UP

Gather ends tightly and fasten off. Graft seam, stuffing ball before completely closing the seam. Add a tassel in F and a hanging loop. ■



General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines. A punchcard or electronic machine is needed for the rosette.

MATERIALS

Twilleys Goldfingering

A small amount in Green (MC), Gold (A), Royal Blue (B), Red (C), Light Green (D), Navy (E) and Lavender (F).
Bramwell Fine 4-ply

A small amount in White (G), Black (H) and Red (I).

Soft garden wire.

Polyester stuffing.

Cord or ribbon for hanging loops, bows and Santa's scarf.

Jones Tones fabric paint.

Plexi 400 stretch adhesive.

Jones Tones sequins and glitter for trimmings. (You could use embroidery, glue and glitter for trimmings, if you prefer.)

For further information about these yarns, please write to Twilleys, Roman Mill, Stamford, Lincolnshire or F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancs BB12 7NQ. Tel 01282-779811.

Small Ball (D)

Push 23 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using nylon cord, K 1 row. Using A, K 1 row. Set carriage to hold.

* Push 1 N at each side to HP on next 9 rows. 5 Ns rem in WP. Push 1 inside N at each side from HP to UWP on next 9 rows. 23 Ns in WP. K 1 row *. Rep from * to * 6 more times. Using WY, K a few rows and release from machine.

MAKING UP

Gather ends tightly and fasten off. Graft seam, stuffing ball before completely closing the seam. Add a tassel in C and a hanging loop.

Rosette (E)

Push 13 Ns to WP. Insert card and lock on any row (Brother owners should cancel end N selection). Using MT and WY, cast on and K a few rows ending with carriage at right. Do not release card (On electronic machines, memorise then lock on selected row.) Cont in slip st. K 4 rows. Check that the edge sts slip. If they do, fine. If they don't, dec 1 st at left and inc 1 st at right. K 4 rows to check.



Change to st st. K 2 rows. Using nylon cord K 1 row. Set RC at 000. Using B, K 1 row (use this row to select Ns, if necessary).

* Cont in slip st. K 8 rows. Change to st st. K 2 rows *.

Rep from * to * until RC shows 200. Make a hem by placing loops of first row worked in B onto corresponding Ns. Remove nylon cord and WY when work is completed. Using MT+3, K 1 row. Cast off with a latch tool.

MAKING UP

Gather one edge, draw up tightly and secure. Decorate how liked. Add a hanging loop.

34 ►

Classwise

Problems & Solutions

So far in her series, **Beryl Jarvis** has guided us through the first stages of knitting. This month, she highlights possible problems which may arise whilst knitting and offers us some solutions.

Most machine knitters have a preference for knitting one particular stitch pattern, or find one stitch type easier to knit than another. I usually discover this when they first arrive! Without any demonstration or instruction, I ask them to cast on and start knitting a pattern of their choice such as Fair Isle, slip or tuck stitch. I wait until everyone is happily knitting, then say, "stop knitting!"

At that point, the students may well make a mistake. In fact, I hope they do or I ask them to pretend that a mistake was made on the last row of knitting, because it does happen to all of us from time to time! Remember that the following instructions may well be needed during normal knitting without a mistake in sight. A couple of examples I can think of are when we need to select a row, without knitting or when one side of a neck has been completed and we have to go back to shape the other side. Whilst the guide lines that follow are correct for most machines, do please read your own machine manual for specific help on correcting mistakes, as well as working through my instructions.

These are the main problems we all meet when knitting patterned fabrics. I always try to teach my class to deal with problems confidently. Once we know how our machine works and how to use it, we can use that knowledge to correct mistakes. As usual, I encourage students to repeat the exercises from the lesson at home, without me there to help.

UNRAVELLING ONE ROW

The first thing to do is to stop the pattern selection moving on. Lock the punchcard and stop the pattern, according to the instructions in your machine manual.

Step 1

Take the yarn out of the sinker plate and undo the last row. To undo a row, pull the yarn holding it as close as possible to the sinker pins. This will pull the stitches of the previous row up to the hooks, then a flick with the yarn will put the stitches from the previous row into the hooks of the needles.

Step 2

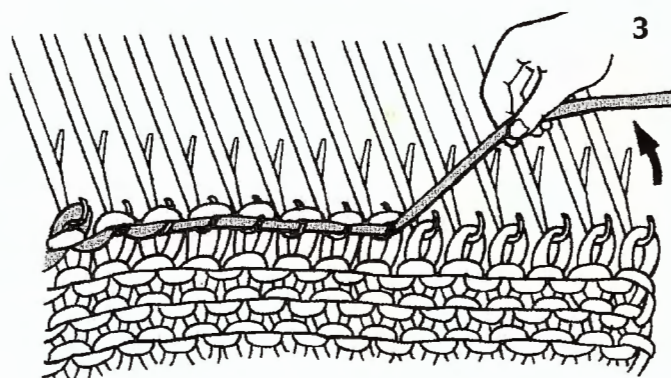
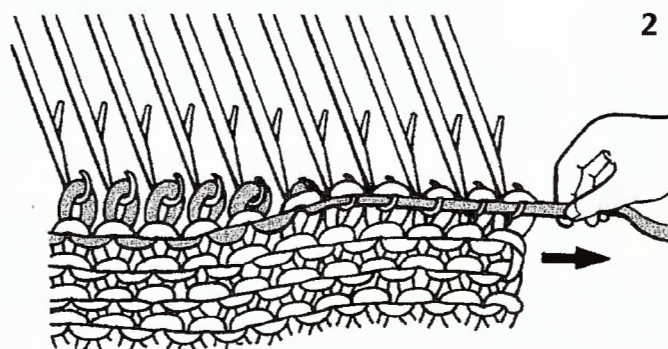
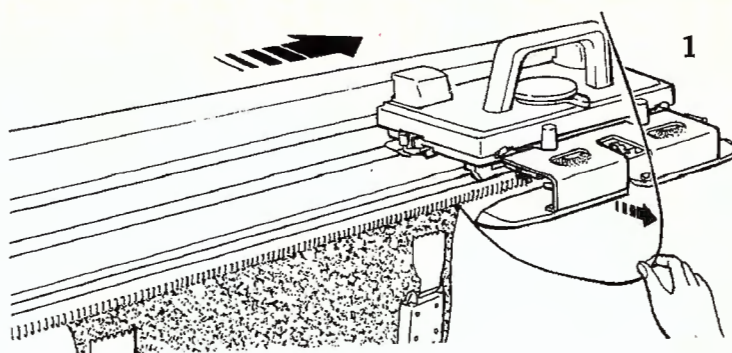
Make sure all stitches are in the hooks and all needles are in working position. The yarn is now on one side and the carriage the other. We now need to select a row, without knitting.

Step 3

The pattern or punchcard needs turning back one row

AVOIDING DIRTY LINES ACROSS WORK

Another problem that can occur is fluffing or dirty lines across one side of the garment which is held whilst the first side is knitted. This will be worst on the purl side of the fabric, where the brushes under the sinker plate have rubbed along the knitted fabric and often does not show on the knit side. If you take a piece of scrap fabric and hang it firmly over the sinker pins in front of the fabric not being knitted, any fluffing and dirt will be on the scrap



and locking. To do this, set the carriage to slip and with the carriage set to read the pattern, move the carriage over the needle bed. The last row will be selected again.

Step 4

Change the carriage to knit

the required pattern, release the pattern or punchcard. Re-set the row counter, re-thread the yarn and continue knitting. If you are knitting Fair Isle, take extra care to put the correct thread back into the right feeder!

fabric. Make sure the scrap fabric is removed from the sinker pins before knitting.

DIFFICULT EDGES

We have a huge selection of edges and trims available to us and we sometimes need to start a piece of knitting with a **closed edge cast on and go straight into pattern**. It can often be difficult to start off the knitting without a glitch, so try this:-

Step 1

Insert punchcard if required and lock on first row. Cast on

with waste yarn and knit several rows ending with carriage at left.

Step 2

Knit one row with a nylon cord from left to right.

Step 3

Push all needles fully out to upper working position.

Step 4

Thread the machine with main yarn and starting at the left, e-wrap the main yarn anti-clockwise around all the needles in the usual way.

Club Speakers

Watch, listen, learn and enjoy...

"If you've got something to say..." Seriously though, if you'd like to add your name to our list of speakers, call us or drop us a line - you'll find the address on page 5.

SUE WOOLLEY

Please may I come to your club and give you a talk? We'll have lots of fun and laughter - but also fit in quite a lot of knitting, too! I can either show you lots of techniques that can be knitted on all machines, or concentrate on double bed work including Magic Fair Isle, Ribber Magic and Magic Beads. I'm happy to travel any reasonable distance and I'll also consider longer journeys by special arrangement. I'd love to meet you and your club members because we must keep knitting - and keep the clubs alive! Together we can make



it, so call me or find me at Woolleys@B.T.Internet.com

Sue Woolley
17 Mariner Way
HEMEL HEMPSTEAD
Hertfordshire HP2 4RN
Tel:- 01442-219298



We give Two talks for the price of one! "Swiss Darned Embroidery" - talk, demonstration and hands-on workshop; an opportunity to learn the correct technique and how to achieve the professional finish. All of the swatches and needles will be provided.

"Dimensional Knitting" - Sylvia Wynn explains her new book, a unique concept in

designing made to measure knitwear. It's a simple and effective way to produce many different styles to suit individual measurements. It's a fun packed two hours whether you are interested in machine knitting, hand knitting or embroidery. Any reasonable distance will be considered.

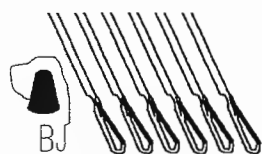
Sylvia Wynn
Forge Craft Creations
The Old Smithy
Pirton, Worcester WR8 9EJ
Tel: 01905-820482

BERYL JARVIS

Clubs, have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have. Other topics include a General Talk,

Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic you'd like me to cover. Workshops can always be geared to your members' specific requirements - please call to discuss.

90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: berylj@foobar.co.uk



DEBBIE KENDALL

Would you like me to visit your club? I have a wide range of talks and I can also arrange workshops over one or two days. My Cut & Sew talks can be general or deal with entire garments. I can also talk about Decorative Techniques including embroidery on knitwear, painting, appliqué and so on. I can show you how to use your sewing machine with knitting or weave, using fine yarns or discuss ribber work, Jacquard and Half Milano fabrics.

My day courses include the following topics - Cut & Sew for Beginners; Cut & Sew waistcoat; More Advanced

Cut and Sew plus Decorative Techniques.

Weaving a Top with Fine Yarns can be a day course or last for two days if you would like a hands on presentation. Other topics are Intarsia Knitting, Steam Pressing a Long Sleeve Jumper and Knitting & Pressing a Sideways Skirt. Using An Overlocker is always a hands-on presentation with a maximum number of ten students in the class. Please write to me for more information.

Debbie Kendall
32 Fortescue Road
POOLE
Dorset BH12 2LJ



RIVERSIDE SPINNING

We will come to you, at your convenience, at a time to suit you and your members. Enjoy our talk on the practical side of spinning, the value of understanding raw materials, yarn production, use of special effects and more. It's great fun, interesting and informative. We bring our yarns, designs and garments

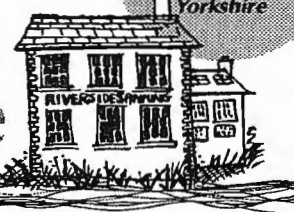
and create a mini-fashion show. Book now by 'phone. We cover the country.

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dear mr. newsagent...

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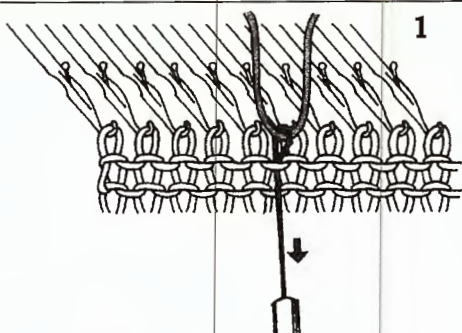
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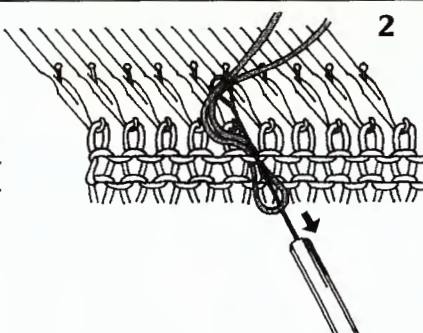
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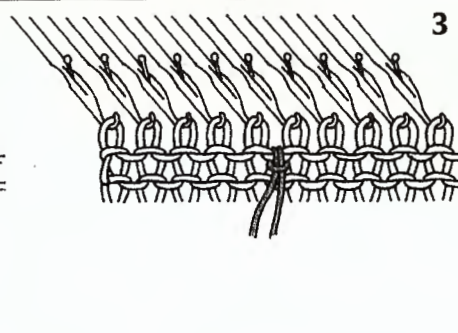
Club Speakers



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TENSION SWATCHES - AGAIN!

Now let us go back to basics, to the tension swatch. Early in the series, I talked about knitting a plain tension swatch and leaving the twenty-first needle at each side of centre in non work-

ing position. This leaves us with a ladder on each side of the knitting and measuring the forty stitches between the ladders can easily be done, several times, to get an average width. This method is not always suitable on patterned fabrics so instead,

have ready six lengths of contrast yarn about six centimetres long.

On rows 15, 30 and 45, either manually knit stitch 21 on each side with a contrast thread or place a yarn mark between stitches 20 and 21.

This will enable the swatch to be measured in three places, on either side of the fabric, to give an average width. If the fabric - and of course the swatch - is to be washed before measuring, tie the contrast threads firmly before washing.

Step 5

Set machine to knit needles back to working position and continue to knit.

Step 6

When knitting is completed, pull out nylon cord and waste knitting will fall off, leaving a neat closed edge cast on.

LATE ARRIVALS!

The new term will be well under way when you read this article so may I make a suggestion to you, please? If you are attending a class, particularly in the winter months, do try and arrive early. I know it can be difficult to drag yourself out in the cold and dark but if you get your machine set up quickly, your tutor will be very pleased to help you individually if there's something you don't quite understand. If you arrive late and try to catch up with your friends' news whilst setting up, you'll be slightly behind the rest of the class and it can be very frustrating to the others who are waiting to go on to the next step!

Having said that, I'm not a killjoy and fully appreciate that many knitters do attend classes as much for the social side as any qualification available on completion. However, it's very important to remember that the fun and laughter has to be balanced with the skills people have paid to be taught! ■

PULLING BACK MORE THAN ONE ROW

When the class is sufficiently confident to undo and correct one row, we look at undoing more than one row. We often need to do this when correcting mistakes we didn't spot straight away, removing yarn tangles and all the other mishaps that occur whilst knitting!

Step 1

As I mentioned earlier, we also need to use this technique when, for example, we come back to knit the second side of a neck. If you don't know this method, try the following. When shaping a neckline on the machine, instead of putting the needles into holding position whilst the first side is knitted, knit them back to non working position with a nylon cord. To do this, work as follows:-

Step 2

Bring the needles forward until the stitches are behind the latches. Lay the nylon

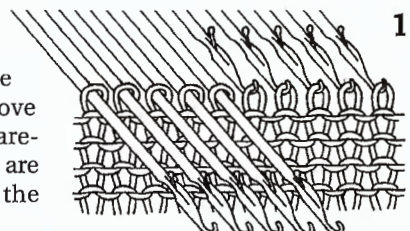
cord in the hooks of the needles, close the latches over the nylon cord and move the needles back carefully until the latches are held closed by the stitches and the cord is free.

Step 3

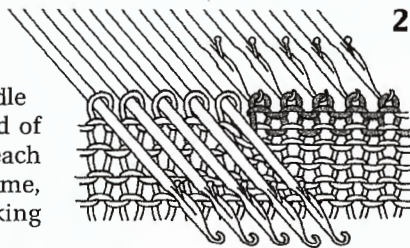
Starting with the needle next to the short end of the nylon cord, knit each needle, one at a time, back to non working position. When the re-selection is required, pull the cord row undone and get the stitches in the needles.

Step 4

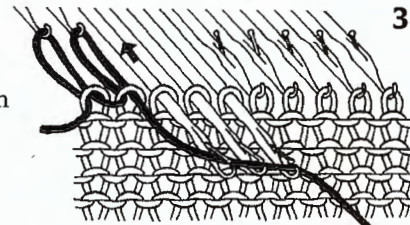
Make sure the needles are in working position and carriage is on the opposite side to where the knitting is to be started and follow the instruction above to do a selection row without knitting.



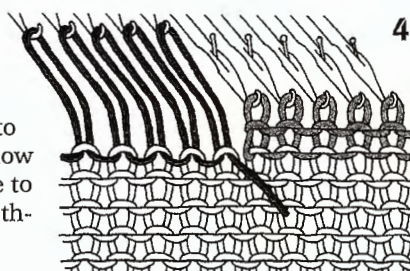
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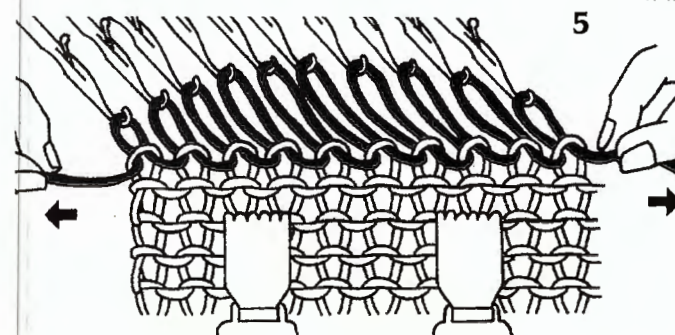
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All the illustrations used are taken from a Silver Reed Knitting Machine Instruction Manual and we thank the company for allowing us to reproduce these excellent drawings.

Raglan Sweater

Designed by **Undy Yarncrafts in Cobweb Angora**

• Photography Matt Smith • Stylist Sally-Ann Carroll • Special thanks to John the Gardener

The stitch pattern for this sweater was inspired by Jo Newton's lovely motif designs in our Picture Parade feature in the last issue. The design also features the raglan detail included in many exclusive designs by Undy Yarncrafts. The garment was knitted in Cobweb Angora and this beautifully soft yarn improves with wearing and is more than three times warmer than pure wool! It does not shed fibres - any more than most other yarn - and does not require any special preparation prior to knitting.

Pattern Information

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107] cm, 32 [34, 36, 38, 40, 42] in.

Actual size 94 [99, 104, 108, 113, 118] cm, 37 [39, 41, 42½, 44½, 46½] in.

Length to back neck 49 [51, 52.5, 55, 57.5, 59] cm, 19½ [20½, 20¾, 21¾, 22b, 23½] in.

Sleeve seam 41 [40.5, 40, 39.5, 39¼, 39] cm, 16¼ [16, 15¾, 15½, 15½, 15¼] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch after washing (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

In this issue, to find a list of the abbreviations we use, please look under Reference section on page 5.

NOTES

a) We used the knit side of the knitting as the right side of the garment.

b) Before knitting, you should prepare any punchcards or electronic sheets needed from the charts provided. Please note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

d) On Brother electronic machines, place pattern over centre 0.

e) When shaping in holding position, always take yarn round first inside needle in holding position to prevent a hole forming.

RAGLAN SHAPING

Counting from the raglan edge and using a double (2-prong) transfer tool, decrease 2 sts by transferring the 1st and 2nd sts on to the 3rd and 4th Ns. Push empty Ns to NWP.

Counting from the raglan edge, transfer the 3rd st on to the 4th N. Leaving empty N in WP, K 4 rows. These 4 rows form the pattern.

Knitting Instructions

BACK

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 73 [78, 82, 85, 88, 93] Ns at left and 73 [77, 82, 85, 88, 92] Ns at right of centre 0 to WP. 146 [155, 164, 170, 176, 185] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st *.

1ST & 5TH SIZES

Inc 1 st at each end.

2ND & 6TH SIZES

Inc 1 st at right edge.

ALL SIZES

148 [156, 164, 170, 178, 186] sts.

Insert Card 1 and lock on first row. Set RC at 000. Using MT and MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 26 rows. RC shows 28. Lock card. Cont in st st and MC. K 70 [76, 82, 88, 96, 102] rows. RC shows 98 [104, 110, 116, 124, 130].

SHAPE RAGLAN ARMHOLES

Cast off 3 [5, 7, 7, 9, 11] sts at beg of next 2 rows **.

Dec 2 sts at each edge as given in notes until RC shows 198 [208, 214, 224, 236, 242]. 42 [42, 46, 48, 48, 52] sts rem.

SHAPE NECK

Push 27 [27, 30, 31, 32, 34] Ns at left to HP. Cont on rem sts for first side. Cont to dec at raglan edge as before and, **at the same time**, K 2 rows. Push 3 [3, 4, 5, 4, 6] Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP on next and foll 2 alt rows, K 1 row. Push rem 2 Ns to HP.

With carriage at left, push 15 [15, 16, 17, 16, 18] Ns at left

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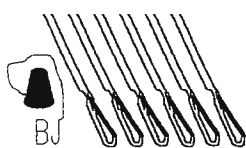
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General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punch-card or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Cobweb Angora 3-ply.

1 [1, 2, 2, 2, 2] x 250 g cones in Main Colour (MC).
50 g in Contrast Colour (C).

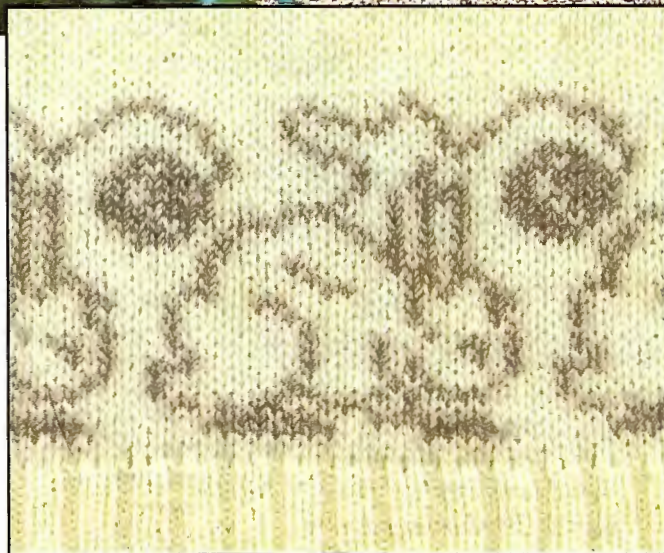
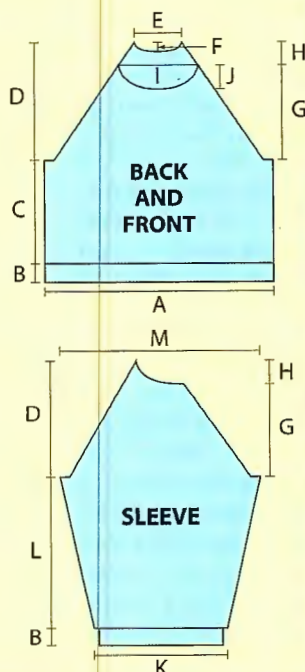
The fibre content of this yarn is 50% Angora, 50% Lambswool. For further information, please write to Undy Yarncrafts, The Old Temperance Hall, West End, Magor, Monmouthshire NP26 3HT, telephone 01633-881183, send an e-mail to learning@undyarns.co.uk or look at www.undyarns.co.uk

GARMENT WEIGHT

Finished garment in first size weighs 250 g.

Diagrams

A = 47.5 [50, 52.5, 54.5, 57, 60] cm
B = 4 cm
C = 22 [23.5, 25, 26.5, 28, 29.5] cm
D = 25 [25.5, 25.5, 26.5, 27.5, 27.5] cm
E = 10.5 [10.5, 12, 12.5, 12.5, 14] cm
F = 2 cm
G = 20.5 [21, 22, 23, 24, 25] cm
H = 4.5 [4.5, 3.5, 3.5, 3.5, 2.5] cm
I = 16 [16, 16, 16.5, 16.5, 16.5] cm
J = 5 [5, 6, 6, 6, 7] cm
K = 28 cm
L = 37 [36.5, 36, 35.5, 35.25, 35] cm
M = 40 [41.5, 43, 44.5, 46, 47.5] cm



from HP to UWP. Finish to correspond with first side, reversing shaping.

Push Ns from HP to UWP. 34 [34, 38, 40, 40, 44] sts. Using MC, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **.

Dec 2 sts at each edge as given in notes until RC shows 166 [176, 182, 192, 204, 210]. 74 [74, 78, 80, 80, 84] sts rem.

SHAPE NECK

Push 45 [45, 47, 49, 49, 51] Ns at left to HP. Cont on rem sts for first side. Cont to dec at

raglan edge as before and, at the same time, K 2 rows. Push 3 Ns at neck edge to HP on next and foll 2 alt rows, K 1 row. Push 2 Ns at neck edge to HP, K 2 rows. Push 1 N at neck edge to HP on next and foll 3 alt rows, K 1 row. 6 [6, 8, 8, 10, 10] sts rem in WP. Cont to dec at raglan edge only as before, K 4 [4, 8, 8, 8, 12] rows. 4 sts rem. Dec 2 sts at right edge. Cast off rem 2 sts.

With carriage at left, push 29 [29, 31, 31, 31, 33] Ns at left from HP to UWP. Finish to correspond with first side, reversing shaping. 41 ►



Cut & Sew

Beadwork

This month **Debbie Kendall** moves away from cut and sew and looks at decorating knitwear. There are lots of fine knits around in the shops now, trimmed either with embroidery or beads - and there's nothing too difficult for us to copy!

There's a mixture of different knitted garments that can be bought in shops at the moment. However, the ones I like best are the finer knits, which are often sold as twin sets. They are often decorated either with embroidery or with beads. The beads are small and often applied around the neckline or down the front of a cardigan and along the band. There's really nothing too difficult for us to copy, with a little time and practice.

KNITTING IN BEADS

The first way of applying beads is to knit them in as you make the garment. You can purchase special beads for this technique and they are obviously the best ones to use at the beginning. The size of them is approximately 4 mm x 4 mm with a 2 mm hole. The beads have to be big enough to fit on a fine crochet hook, but not too big

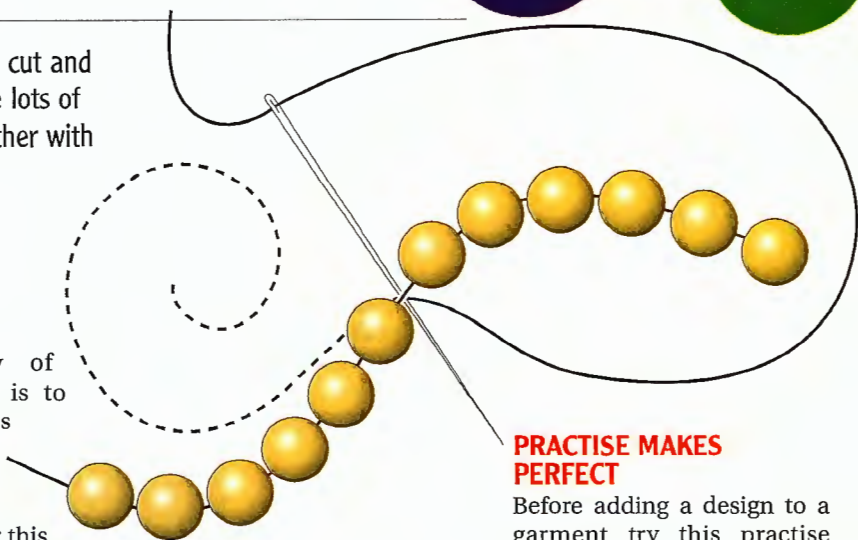


Diagram One

for the knitting machine carriage to go over! Once you have practised with them, go along to your local haberdashery or craft shop and have a good look at what they have on offer. The equipment you will need for this is a fine crochet hook and, obviously, beads!

BEST POSITION

Next, work out where you are going to place the beads and what sort of design you would like before starting to knit any garment. If you are using a charting device then plot your design on this, otherwise you will need to work it out on something like graph paper. If you do use graph paper, try to use some that is stitch-related - otherwise your design, once knitted, will not look as you wished because a stitch is wider than it is long.

Here are some ideas for designs:-

- ① Chart small geometric shapes on stitch-related paper and place on garments where you would pin a brooch.
- ② Add knit beads to Fair Isle designs.
- ③ Use beads on single motifs.
- ④ Place beads in the middle of lace designs.

PRACTISE MAKES PERFECT

Before adding a design to a garment try this practise piece.

- ① Cast on over 30 stitches and knit 10 rows.
- ② Place a bead on to the crochet tool. Using the tool, lift any stitch off the needle and pull through the bead on the tool. Now, replace the stitch back on to the needle.
- ③ Bring this needle and the two on either side of it out to holding position and knit one row.

Repeat instructions 2 and 3 until you are happy with the technique.

SEWING ON BEADS

If you would rather add beads after a garment is knitted, then sew-on beads are a "must" for you. The design needs to be marked out on the garment using either tailors chalk or tacking - and any size bead, large or small can be used. Beads can be sewn on in two ways, have a go at both and sew which you prefer.

SINGLE BEADS

Thread a needle with matching thread and bring it up through the work. Now thread a bead on to the needle, then take the needle back down through the swatch and come up through the work. Place the next bead on the needle as shown in Diagram 1.

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- Singer 624 machines & parts
- Singer 2331/2310 parts
- Singer 600/611 parts

Raglan Sweater

...continued

Repeat this process, making a small back stitch between every four or five beads for security. It is also possible to sew through each bead twice to hold it very firmly.

COUCHED BEADING

Couching is not difficult, as long as you work methodically and here are a few hints and tips.

- ① Fasten a separate length of thread to the knitting and on to this, thread the beads.
- ② Use a fine needle and matching thread to couch the beads.
- ③ First hold the length of beads on the first thread in position along the marked design and then bring the needle up through the fabric on the left of the beading thread.
- ④ Now take a stitch over the beading thread between the first two beads and bring the needle up at the left again.
- ⑤ Carry on like this, taking care that the beads stay close to each other, until the design is completed. At the end, fasten off the couching thread then remove the excess beads from the beading thread and fasten this off as well. (See Diagram 2.)

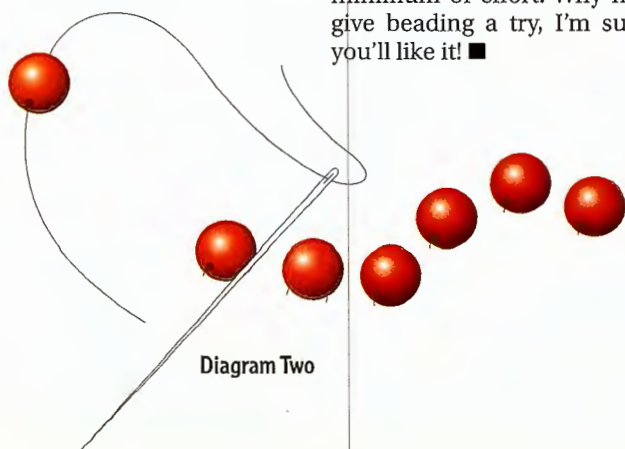


Diagram Two

Debbie's articles and workshops have inspired many readers so you might like to know that it's possible to learn at home with Debbie's individual help. You can enrol in one of her correspondence courses and learn by post.

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Debbie Kendall
32 Fortescue Road
POOLE, Dorset BH12 2LJ

BEADED BRAID

One other way of adding beads to a garment is to buy braid by the metre, which already has the beads attached. Last year, I bought some braid like this which was about 1.5 cm wide and had tiny bugle beads sewn on. The braid was then sewn by hand down the stocking stitch bands of cardigan band and looked great with the minimum of effort. Why not give beading a try, I'm sure you'll like it! ■

◀ 39 Push Ns from HP to UWP. 46 [46, 46, 48, 48, 48] sts. Using MC, K 1 row. Using WY, K a few rows and release.

LEFT SLEEVE

Push 88 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert Card 2 and lock on first row. Set RC at 000. Using MT and MC, shape sides by inc 1 st at each end on every 8th [7th, 6th, 5th, 5th, 4th] row and, at the same time, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 11 rows. RC shows 13. Lock card. Cont in st st and MC. Cont to inc on every 8th [7th, 6th, 5th, 5th, 4th] row from previous inc until there are 106 [122, 110, 94, 132, 98] sts, then on every foll 9th [8th, 7th, 6th, 6th, 5th] row until there are 124 [130, 134, 138, 144, 148] sts. K 11 [11, 10, 11, 10, 9] rows. RC shows 164 [162, 160, 158, 156, 154].

SHAPE RAGLAN TOP

Cast off 3 [5, 7, 7, 9, 11] sts at beg of next 2 rows. Dec 2 sts at each edge as given in notes until RC shows 254 [256, 258, 260, 262, 264]. 30 [28, 24, 24, 22, 18] sts rem.

SHAPE NECK EDGE

Cont to dec at raglan edge as before at left edge and, at the same time, cast off 4 [3, 3, 3, 3, 3] sts at beg of next row, K 1 row. Cast off 4 [3, 3, 3, 2, 2] sts at beg of next row, K 1 row. Cast off 3 [3, 3, 3, 2, 2] sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 6 [6, 4, 4, 4, 2] alt rows, K 1 row. Cast off rem 2 sts.

RIGHT SLEEVE

Work as for Left Sleeve reversing shaping by reading left for right and right for left.

CUFFS

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 74 Ns at centre of machine to WP.

Work as for Back from * to *. With P side of sleeve facing, replace sts below WY on to Ns dec evenly. Using MT, K 1 row. Cast off.

RAGLAN BRAIDS

Push 4 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Hang a claw weight. Using C, cast on by hand. K 6 rows. Start at the bottom of the raglan and work upwards. With P side facing, have the Left Sleeve to your right and the Back to your left.

- ① Take 2 sts of the cord at the right on to a double eyelet tool.
- ② Put the tool through the right eyelet hole and replace sts on to the same Ns, K 1 row.
- ③ Take 2 sts of the cord at the left on to a double eyelet tool.
- ④ Put the tool through the left eyelet hole and replace sts on to the same Ns, K 4 rows.

Repeat for the whole length of the raglan. Cast off. Join 2 more raglan seams in the same way.

NECKBAND

With carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 119 [119, 122, 122, 125, 125] Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using C, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 12 rows. Transfer sts for st st. With P side facing, pick up sts around neck edge and place on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

MAKING UP

Join remaining raglan seam as before. Join side, sleeve and neckband seams. ■



Velindre Doll

Designed by reader **Maureen Waits**

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any 4-ply yarn.

A small amount in Red (A), White (B), Peach (C) and Black (D).

A small amount of wadding for head.

Pattern Information

TENSION

We used tension dial setting 7 as main tension (MT) throughout.

ABBREVIATIONS

In this issue, to find a list of the abbreviations we use, please look under Reference section on page 5.

NOTES

a) We used the knit side of the knitting as the right side of the knitted doll.

MRI SCANNER APPEAL

On behalf of the **Velindre Hospital** in Cardiff and two of our readers, please may we ask for your help? We promise that a little of your spare time will go a long way! The Velindre is an NHS Trust hospital and it has a Radiotherapy Department serving quite a large area.

The current appeal started around four years ago, with sales of the first knitted chicken. Over the past three years, the knitted menagerie has grown to include ducks, rabbits and assorted dolls and the fund has now reached almost £½ million. This means that the appeal is now half way to its target, to provide the department with a new MRI Scanner.

To help the appeal, knitters are asked to make small dolls, which are later filled with a chocolate egg. You don't have to supply the eggs, just knit a tiny doll either by machine or hand. The Appeals Office buys the

eggs in bulk and volunteers start "stuffing" the dolls in the middle of December for the Christmas appeal. They



then continue filling dolls and chicks, for the Easter fund-raising event. Although special efforts are made at these times, dolls are needed and sold throughout the year because they have instant appeal.

A number of patterns are available for knitting by machine or hand and we're delighted to bring you this machine knitted version. The pattern for the first pro-

TOTYPE doll was devised, designed and then made by Maureen Waits. One of our readers, Diane Frayling is great friends with Maureen and they often get together to "unravel the mysteries of machine knitting" - including persuading stubborn garter carriages to work!

Another reader, Jean Yates also lives in the area; she's doing all she can to help the appeal and Diane and Jean are both members of the Guild of Machine Knitters. Jean tells us that the Radiotherapy Department is a first class unit and has marvellous staff, so she's really grateful for any help offered. Mo's Velindre Doll can be knitted in next to no time and we're delighted to bring you the machine knitted version.

Jean is happy to make up dolls and add the embroidery to the face, if you'd just like to sit and knit, so you can send her knitting that's come straight off the machine! (Don't sew in the

ends, just leave them in place, so they can be used for making up the doll.) Jean has her own family problems at present but as she says, "trying to do something for others really helps". Here's her address:-

Jean Yates
Sunnyside Farm
Rosemary Lane
Tidenham Chase, Stroat
CHEPSTOW
Gwent NP16 7LX

Finished dolls can either be sent to Jean or direct to:-

Julie Smith MBE
Appeals Officer
Velindre Hospital
Whitchurch, CARDIFF
South Glamorgan CF14 2TL
Tel:- 029-2061 5888

Club organisers might like to know that the Appeals Office will let you have a hand knitting pattern, if you drop them a line. We know that many machine knitting clubs also include hand knitters, so this might be a useful project to bring everyone in the club together.

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1 cone 2/30 acrylic approx 1200g	UYM003 £12.99
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2 cones 4-ply crêpe, 500g	UYM005 £14.99

HAND KNITTING YARN

Please specify colour(s) from list above.

2 400g balls DK acrylic	UYH001 £10.99
2 400g balls Aran acrylic/wool	UYH002 £11.50
2 100g balls DK acrylic	UYH003 £2.99

ACCESSORIES

Machine Needles

Brother S/G main bed (pk 10)	UYN001 £3.00
Brother S/G main bed (pk 100)	UYN006 £23.00
Brother S/G ribber (pk 10)	UYN002 £3.00
Silver/KM S/G main bed (pk 10)	UYN003 £3.00
Silver/KM S/G ribber (pk 10)	UYN004 £3.00
Passap needles (pk 10)	UYN005 £4.00

Machine Parts

Passap blue stripper	UYP001 £12.78
Passap orange stripper	UYP002 £8.94
Passap black stripper	UYP003 £18.40
Bellodor Oil	UYP004 £2.96
Claw weights small	UYA001 £5.66
Claw weights large	UYA002 £10.63
Brother needle retaining bar	UYA003 £10.63
Silver/KM needle retaining bar	UYA004 £16.30
Brother blank punchcards, (pk 10)	UYA005 £5.99
Silver/KM blank punchcards, pk 10	UYA006 £5.99
Punchcard roll	UYA007 £7.00

DIANE BENNETT - USER'S GUIDES

Suitable for Brother electronic & DesignaKnit. State version required when ordering.

KH970; 965; 900; 930, 940, 270	DB01-£6.95
KH950/950i; DK6 for Windows	DB02-£6.95
Computer Graphics & DK5 & 6	DB03-£6.95
D/Knit Original Shaping - DK6	DB04-£6.95

BOOKS

D/bed col changer, Brother & YC5/6	DB05-£6.95
D/bed fabrics, Japanese machines	DB06-£6.95
Double jacquard, Japanese models	DB07-£6.95
DesignaKnit A Sweater, DK6	DB08-£6.95
Garter Carriage Magic	DB09-£6.95



KNITMATES

Over the years, Wendy Clarke has specialised in American patterns and Ricki Mundstock's Magic Cables are especially popular. Listed below is just a small selection of the huge range of books and machine knitting patterns available. Send a sae with your Trading Post order for a full list and mark the top left hand corner KNITMATES

The price given below in brackets () includes a disk. Passap patterns include a Creation 6 disk.

Magic Tuck	KM01-£4.75 (£8.75)
Magic Cable	KM02-£4.75 (£8.75)
Magic Aran 1 - Elec	KM03-£4.75 (£8.75)
Magic Aran 2 - Elec	KM04-£4.75 (£8.75)
Magic Aran 3 - Elec	KM05-£5.15 (£9.75)
Magic Aran 4 - Elec	KM06-£5.15 (£9.75)
Magic Aran 5 - Elec	KM07-£5.75 (£11.10)
Magic Cable V-Neck	KM08-£9.75 (£13.75)
Magic Bulky Coll.	KM09-£9.75 (£14.40)
Bulky Collection 2	KM10-£9.75 (£13.90)
Magic Cardigan	KM11-£9.15 (£13.15)
Passap Magic Cables	KM12-£8.35 (£11.75)
Passap Tiffany E6000	KM13-£8.35 (£12.35)
Passap Cables & Lace	KM14-£7.90 (£11.10)
Passap Aran Pattern E6000	KM15-£7.90 (£12.35)

PIPPIN DESIGNS

Ruth Cox has produced many toy patterns and here's only a small selection of those available. Send a SAE with your Trading Post order for a full list and mark the top left hand corner PIPPIN.



PIPPIN'S LITTLE PEOPLE

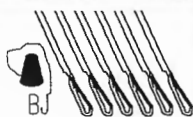
Horse Rider, Ballerina, Hiker, Cricketer, Footballer & more (17cm)	PP01-£3.85
Fireman, Guardsman, Postman, Clown, Waitress, Chef, Nurse & more (17cm)	PP02-£3.85
Bridegroom, Bride, Bridesmaid, Valentine	PP03-£3.85
Cubs, Brownies, Beaver, Scout, Venture	PP04-£2.85

ASSORTED DESIGNS

Victorian Dolls - 37 cm tall	PP05-£2.85
Nightdress Cases	PP06-£2.85
The Puppet Book 26cm)	PP07-£2.85
Teddy Bear Family (19&36cm)	PP08-£2.85
Awake & Asleep Babies (38cm)	PP09-£2.85
Fireman & Nurse (40cm)	PP10-£2.85
Lampshade & Mat	PP11-£1.85
Floppy Hat	PP12-£1.85
Berets (2 styles)	PP13-£1.85
Walking Finger Puppets	PP14-£2.85
Nativity Set (17cm)	PP15-£2.85
Father Christmas (40 cm)	PP16-£1.85
Santa Present Sack	PP17-£1.85
Snowman Hat & Scarf	PP18-£1.85
Penguins & Owls (17, 36 & 40cm) For toys, hot water bottle covers, pyjama cases	PP19-£2.85

BERYL JARVIS

Beryl has produced around 50 Info Sheets, covering a wide range of topics. Here's just a small selection of those available so send a sae with your next Trading Post order for a full list.



INFO SHEETS

1.12 Binding Off Ribbed Fabrics	BJ01-£1.00
1.2 Single Bed Hems	BJ02-£1.00
1.4 Neckbands	BJ03-£1.50
1.5 Making Up	BJ04-£2.00
1.7 Single Bed Buttonholes	BJ05-£1.50
2.4 Simple Collar	BJ06-£1.00
2.1 Three Simple Trims	BJ07-£1.00
3.7 Christmas Sock	BJ08-£1.00
2.12 Entrelacs - Basketweave	BJ09-£1.50
3.5 Tea Cosy	BJ10-£1.00

INFO SHEET SETS

Get Started set	BJ11-£17.75
Take it Further	BJ12-£17.75
Something Else	BJ13-£17.75

PATTERNS

Tuck Lace Shawl	BJ14-£1.50
Simple Slash Neck	BJ15-£1.00

OTHER ITEMS

Ring binder for Info sheets	BJ16-£4.50
Seam Finishing Kit	BJ17-£6.00
Learning To Love KH970	BJ18-£6.75
Mock "V" Video	BJ19-£21.50
Info Sheets Video set	BJ20-£11.00

JO NEWTON

Designs are suitable for 24 and 60 stitch punchcard and electronic machines. Each subject has a 60 stitch picture and complimentary 24 stitch patterns. Jo has a selection of designs covering almost every subject and we have listed below just a small selection. Send a SAE with any Trading Post order for a full list and mark the top left hand corner JO NEWTON.



Signs Of The Zodiac	JN01-£4.35
Family Friends, Pet Portraits	JN02-£4.35
Nature Studies, Wildlife	JN03-£4.35
Farmyard Vol 1 inc Shire Horse	JN04-£3.55
Farmyard Vol 2, inc Border Collie	JN05-£3.55
Horses - 28 realistic Equine motifs	JN06-£3.60
Activities - Indoor & Outdoor	JN07-£3.65
Wildlife, inc Dolphins	JN08-£3.65
Companions, for elec/intarsia/hand	JN09-£3.55
Sports, inc American Football	JN10-£3.55
Sports 2, inc Fishing & Tennis	JN11-£3.55
Pets, 24 stitch, ideal for beginners	JN12-£3.05

DISKS

Above patts available on disk for Brother & DKnit. State book & format when ordering
JN13-£5.25

IN-EX

Here's a selection of steaming kits, books, patterns and accessories. Beverley Ward has many lovely patterns and if you send a sae with your Trading Post order, she'll send you a full list. Mark the top left hand corner of your envelope IN-EX.



STEAMING KITS

Shadow Pleated Skirt Kit	IN01-£10.70
A-Line Skirt Kit	IN02-£10.70
Spare steaming bag, pleated	IN03-£2.15
Spare steaming bag, A-line	IN04-£2.40

FULLY PLEATED ADD ON KITS

Shadow Add On Kit	IN05-£6.50
A-Line Add On Kit	IN06-£4.50

BOOKS

4-ply Variations (15 different designs from 5 basic patterns all knitted in any 4-ply)	IN07-£6.70
Chenille Variations (15 different designs from 5 basic patterns all knitted in 4-ply chenille plus a shadow pleated skirt)	IN08-£6.70
Pleated skirt book	IN09-£6.70
6 shadow pleated designs	IN10-£6.70
A-Line Skirt Book	IN11-£6.70
Shadow pleated skirt patterns	IN12-£6.70

PATTERNS

Artistic cardigan & skirt	IN13-£3.30
Aurora suit	IN14-£3.30
Chenille/Hobby coat & skirt	IN15-£3.30
Artistic easy-knit twinset	IN16-£3.30
Aurora Fair Isle border suit	IN17-£3.30
Aurora Garter carriage suit	IN18-£3.30
Garter carriage disk for above (Please state DesignaKnit or Brother)	IN19-£3.30
French crepe garter panel suit	IN20-£3.30
Garter stitch skirt	IN21-£3.30
Hand-tooled lace suit	IN22-£3.30
Artistic easy-knit ladders suit	IN23-£3.30
Neck wrap	IN23-£2.30
Sunray suit	IN25-£3.30
Shadow pleated top	IN26-£2.30
Tuck stitch suit	IN27-£3.30
Tuck lace scarf	IN28-£2.30
Willow pattern for garter carriage	IN29-£3.30
Willow design disk for above (Please state DesignaKnit or Brother)	IN30-£3.30
Artistic Zigzag jacket & skirt	IN31-£3.30

VIDEOS

Skirt Steaming Video	IN32-£15.75
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YARN GUIDE

Credit card sized gauge	IN33-£1.30
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TERRY MASON

Computer software for most computers, used by happy knitters in many countries, with friendly after-sales help and advice. Suitable for all PCs including Windows 95 with installation files. For full details about any of the programs and personal advice from Terry, send a SAE with any Trading Post order and mark the top left hand corner TERRY MASON

COMPUTER PROGRAMS

Sideways Knit Top TM01-£34.95
Terry's latest programme with full instructions and detailed help screens for batwings, dolmans, drop shoulders, round and V-neck cardigans. Sideways knitting made easy down to the last buttonhole!

Knitting Pattern Writer Classics in standard sizes or your own measurements	TM02-£34.95
Pattern Writer II Traditional styles	TM03-£29.95
Knitting For Children Tops, cardis and T-shirts inc dressing gowns	TM04-£29.95
Knitters Source Database A useful database to record patterns & articles	TM05-£29.95
Knitters Database	TM06-£29.95

DEBBIE KENDALL CUT & SEW CORRESPONDENCE COURSES



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Correspondence Courses

DK01-2 x 26p stamps

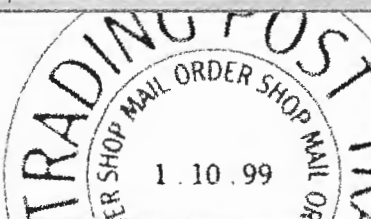
JAN WRIGHT

Jan has a selection of inspired & beautiful designs, all knitted in 4-ply acrylic. Listed below is just a small selection of her patterns. Send a sae with your Trading Post order for a full list and mark the top left hand corner JAN WRIGHT



PATTERNS

Blickling jacket, elec/PC	JW01-£2.75
Brundall, elec/PC and ribber	JW02-£2.75
California Sands jacket, elec/PC	JW03-£2.75
English Rib Suit, double bed	JW04-£2.75
Oddments jacket, 1 size	JW05-£2.75



Reedham jacket, elec/PC, tuck st
JW06-£2.75

Reversible Coat, easy knit, 2 sizes
JW07-£2.75

GANSEY BOOK

2 patterns for garter carriage plus 14 stitch patterns. Elec/PC JW08-£5.35

DISKS

PPD or DesignaKnit format (please specify).
Disk A for Ascot, Vegas, Reedham, Twinset & Woodland patterns JW09-£3.55

Disk B for Aran, Brundall, Wroxham, California & Paisley patterns JW10-£3.55

Disk C for Reversible Coat, Bickling, Wells, Oddments & Rubenesque patterns JW11-£3.55

Gansey disk contains all the stitch patterns for Gansey Book JW12-£4.80

VIDEOS

DesignaKnit 6 - The Video JW13-£20.60

WATER MARGIN DESIGNS

Pattern books with disks for DesignaKnit, Creation 6 and Brother disk drive. (State format required when ordering.) Each book contains 10 designs and full instructions for Passap and Japanese electronics with ribbon and colour changer. All tartan patterns quoted are authentic, Scottish tartan designs. Heather has many new designs and we have listed below just a selection. Send a SAE with any Trading Post order for a full list and mark the top left hand corner WATER MARGIN.

PATTERN BOOKS

Scottish Tartans, throws & hangings
WM01-£10.50
Scottish Tartans, Vol 2 WM02-£10.50
Celebrations, special throws WM03-£10.50
Kidstuff children's blankets WM04-£10.50
Fantasy throws for teenagers WM05-£10.50
Over the Rainbow bedspreads WM06-£10.50

Dragonfire, Chinese dragon WM07-£7.95
On Safari, wild animal throws WM08-£10.50

PASSAP DUOMATIC PATTERNS

Scottish Tartans, Duo 80 WM09-£10.50
Scottish Tartans, skirts, sweaters WM10-£10.50

MANUAL & ELECTRONIC MACHINES

Samurai, 10 trad. Japanese designs WM11-£10.50
Cotton denim leggings with Lycra WM12-£4.95



FORGE CRAFT CREATIONS SWISS DARNING

Sylvia Wynn produces many lovely Swiss darning embroidery kits, in pure new wool. They are designed to be applied to a garment knitted in 4-ply wool to a tension of 28 sts and 40 rows to 10 cm.

BRITISH BIRDS

Blue Tit	FC01-£5.75
Wren	FC02-£5.75
Robin	FC03-£5.75
Bullfinch	FC04-£5.75
Kingfisher, perched	FC05-£6.75
Kingfisher in flight	FC06-£6.75
Owl	FC07-£7.25
Pheasant standing	FC08-£7.25
Pheasant in flight	FC09-£6.75

BRITISH ANIMALS

Fox	FC10-£6.75
Badger	FC11-£6.75
Rabbits	FC12-£6.75
Squirrel	FC13-£6.75
Otter	FC14-£7.50
Hedgehogs	FC15-£7.50
Cat	FC16-£7.50
Parrot	FC17-£7.50
Pigeon	FC18-£7.50

WILD FLOWERS

Here's a selection of wild flower designs for 4-ply wool, DK wool and cotton.

4-ply Foxglove	FC19-£7.00
4-ply Poppy	FC20-£7.25
4-ply Rose	FC21-£7.25
4-ply Primrose	FC22-£7.25
4-ply Iris	FC23-£7.25
4-ply Violet	FC24-£7.25
DK Foxglove	FC25-£7.25
DK Poppy	FC26-£7.25
DK Rose	FC27-£7.25
DK Primrose	FC28-£7.25
DK Iris	FC29-£7.25
DK Violet	FC30-£7.25
Cotton Foxglove	FC31-£7.25
Cotton Poppy	FC32-£7.25
Cotton Rose	FC33-£7.25
Cotton Primrose	FC34-£7.25
Cotton Iris	FC35-£7.25
Cotton Violet	FC36-£7.25

DIMENSIONAL KNITTING

12 interchangeable panels to create styles and sizes to suit individual measurements. Jumpers, jackets, capes and skirts from 36" to 54" bust/hip and three lengths. Combine design from Dimensional Knitting book with a Swiss Embroidery Kits to create your own designer original.



4-ply dimensional knitting (hand)	FC37-£12.50
DK dimensional knitting (hand)	FC38-£12.50
4-ply dimensional knitting (machine)	FC39-£12.50
DK dimensional knitting (machine)	FC40-£12.50

PAT COULSTON E6000 CORRESPONDENCE COURSE



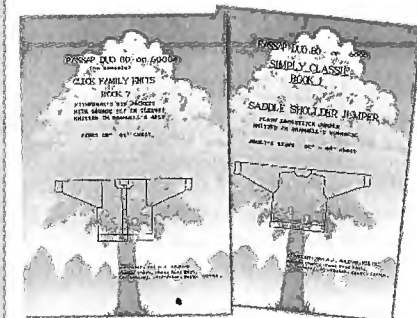
Learn to use your E6000 in the privacy and comfort of your own home, at your own pace. Postal tuition from one of this country's leading experts on the E6000. Specialist help and guidance always available at the end of a telephone! Acclaimed by knitters at home and abroad. For full details about any of her courses and personal advice from Pat, send a sae with any Trading Post order and mark the top left hand corner PAT COULSTON.

E6000 Courses PC01-2 x 26p stamps

ANJO KNITWEAR

Joy Golding has a large selection of Quick Family Knits. They are "tried and tested" basics and there are around 20 different patterns and saddle shoulder variations are available. Send a SAE with any Trading Post order for a full list and mark the top left hand corner ANJO KNITWEAR. Here's a selection of Joy's other designs.

Longstitch cardigan	AJ01-£4.50
Longstitch waistcoat	AJ02-£4.50
Longstitch edge-to-edge jacket	AJ03-£5.50
Aran-look jumpers, Duo	AJ04-£4.50
Aran-look jumpers, E6000	AJ05-£4.50
Aran-look jackets, Duo	AJ06-£4.50
Aran-look jackets, E6000	AJ07-£4.50
Diamond tuck jumpers, Duo	AJ08-£4.50
Diamond tuck jumpers, E6000	AJ09-£4.50
Man's 'Tom' jumper, Duo/E6000	AJ10-£5.50
Fisherman's rib jumper, Duo/E6000	AJ11-£5.50
Bazaar Makes(Duo/E6000)	AJ12-£5.50
Stocking st slipover(Duo/E6000)	AJ13-£4.50
Pattern Sheet No.1 jacquard tunic	AJ14-£1.60
Ladies Short Sleeve Coll No.1	AJ15-£7.50
Child's jigsaw jumper, Duo 80	AJ16-£5.50
Child's jigsaw jumper, E6000	AJ17-£5.50
Child's Col St Patt Coll, DK6 disk	AJ18-£5.50
First Steps in Passap Knitting	AJ19-£6.50



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HINTS & TIPS

Down Under

Silver Side

Gwyneth Shelton often sends us contributions from her home in Australia and here are some excellent tips for using the side levers correctly on Silver Reed machines.

Hello again from "down under" and apologies that my correspondence has been scarce of late. I've had two attempts at this letter, I typed the first version into my daughter's computer and then promptly lost it in the works! I've re-done it because I hope it may be of interest and help to some readers.

I've been "stretched" of late because I've taken over as President and Librarian of my local knitting club. So many of the members have to cope with family problems or illness that attendance has been low and we're hoping for better things. Although I haven't written, I have enjoyed the magazine, especially with the photography and graphics. I enjoy all the technical articles, as that is my first interest. Also, the mix has been very good with a balance of items for fashion, practicality and "mercy giving" all included.

We've had our fair share of rumours over here about the machine manufacturers, which I hope turn out to be inaccurate. It is inconceivable that the skills and technology developed in the last 50 years or so could fade away and it would be a sad loss to mankind if it happened. Basic, reasonably priced domestic knitting machines could improve the standard of living for many in developing economies, if they come with incentive or co-operative schemes to pay for them. It has been done!

I believe the decision of the manufacturers and distributors to only advertise new

machines to people who already have one has been a recipe for decline. Just one picture on television would be worth a thousand words! MKM supports our right to create our own knitwear without having to revert to the ancient method of "two sticks" and our right to avoid mass produced garments if we chose. I hope we all continue to give the magazine the support it deserves. Now, I hope the following hints and tips will help.

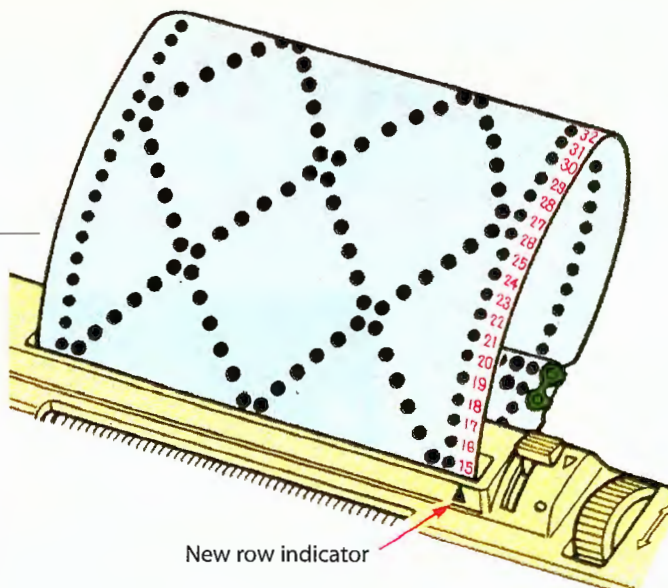
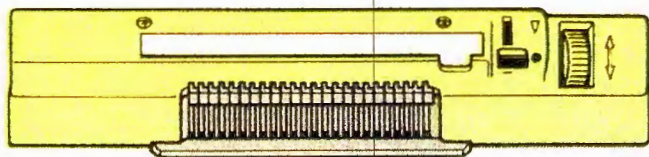
THE "L" KNOB

Firstly, I would like to pass on a tip concerning the elongation facility on the Silver punchcard machine. There is a window under the L knob that shows red when the pattern card is not going to move on during the row. This enables the pattern to be repeated the following row. Unfortunately, setting the L knob does not automatically change the window from blue to red. One pass of the carriage is needed to do that. I have heard knitters complain that the machine does not elongate the first row. The conventional instructions are to set the L knob one row before elongation is required. This is easily overlooked and you find yourself on either the wrong row of pattern, or the wrong side of the machine!

CARD TRIP LEVER

While experimenting with this facility, a friend and I discovered a short cut. It is actually the card trip lever, located at the back of the needlebed under the L knob, which changes the colour in the window. So this is our new procedure:-

Please copy your details on to plain paper if you prefer not to cut your magazine



Step 1

Memorise the pattern row, leaving the carriage on the correct starting side with the card locked.

Step 2

Lift the trip lever with a finger, changing the window to red.

Step 3

Unlock the card and commence elongated pattern. (The card has to be locked otherwise it would move on when lever was tripped.)

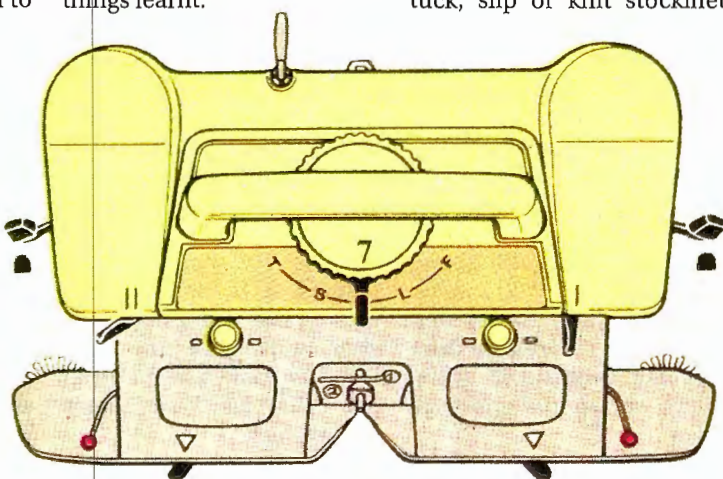
That reminds me of a simple tip for beginners. It is possible to memorise a pattern without locking the card. If you intend to do one or two stockinet or free pass rows, simply turn the card back by one or two rows. The pattern will be memorised by the carriage as the card moves on to the correct starting row.

SIDE LEVERS

My first Silver punchcard machine was a model 321, purchased second hand about 20 years ago. My previous machine had selected pattern needles brought forward by use of a lever, so I was happy to have automatic patterning. However, I was also confused because I could not see what the needles were doing! Following the instruction book was necessary, but did not result in understanding. One of the big mysteries was the function of the side-levers. I was supposed to have them forward when casting on with the ravel cord, back for knitting stockinet, but forward when using the ribber and back when using a punchcard.

Mary Weaver brought out her books on using a punchcard with the ribber, which required the side levers to be back. An article by **Doris Coutts** advised that she found stockinet easier to knit with the side levers forward and I am grateful to them both for showing me that I did not understand what I was doing.

As my knowledge increased and I began to take on some knitting students, I always stressed the importance of understanding the function of the various controls, rather than slavishly following instructions. As all the Silver punchcard machines and some of the electronics have manual side levers, perhaps I could pass on a few of the things learnt.



NO PUNCHCARD

The side levers channel the needle butts either into or away from the pattern selection processes. So, I'm sure you must be wondering what happens when no punchcard is inserted? Well, with the side-levers back, all needles are selected forward, or with side-levers forward, all of the

needles remain unselected. This process is directional and occurs only on the leading side of the carriage, so it is possible to have all needles selected one way and no needles selected on the return.

The knitting carriage then reacts according to the setting of the pattern cams, which are not directional. Selected needles will knit whether cams are set to slip, tuck or stockinet. Yarn will only knit from Feeder B on the Fair Isle setting. With side levers forward, the needles remain unselected and will tuck, slip or knit stockinet

according to the cam setting. Yarn will only knit from Feeder A on the Fair Isle setting.

From the foregoing, it is possible to see how a cord can be knitted automatically by setting the pattern cam to slip, with the side-levers set to select all needles in one

direction only. Setting up the ribber bed to knit in the opposite direction produces tubular knit. Leaving the needles unselected (side levers forward) allows for manual pattern selection such as the weaving cast on.

ADD A PUNCHCARD

So, what happens when a punchcard is inserted? If the side levers are set back, only the needles which correspond to the punched holes are selected. This allows the carriage to pattern automatically according to the cam setting. If the side levers are left forward, no needles are selected and all will slip, tuck, knit and so on. It is therefore possible to have pattern selection in one direction only, but this is usually only practical in ribber work.

Please note that unselected needles do not knit stockinet unless the pattern cam is set to do so. The Silver machine does not have the directional slip/tuck cams of the Brother machine, which allow it to knit tuck/stocking stitch or slip/tuck patterns automatically. Tuck patterns can be modified either by adding rows of punched holes to the card, or manually changing the cam setting. On the other hand, the Silver patterning system creates many specialities of its own! I hope it helps someone to understand his or her machine better.

**Kind regards to all.
Gwyneth Shelton
Morwell, Victoria ■**

Humpty Dumpties

Adapted from an original **Audrey Harrison** design

General Information

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Any 4-ply yarn.

A small amount in Red or Multi Colour (MC) and White (A).

Oddments in Black (B).

Polyester stuffing.

Crochet hook.



Pattern Information

MEASUREMENTS

Height approximately 10 cm, 4 in.

TENSION

We used tension dial setting 7 as main tension (MT) throughout, unless otherwise stated.

ABBREVIATIONS

In this issue, to find a list of the abbreviations we use, please look under Reference section on page 5.

NOTES

a) We used knit side of knitting as right side.

Knitting Instructions

Girl

BODY, HEAD & HAT

Push 41 Ns to WP. With carriage at right and using MT and MC, make a woven or

automatic closed-edge cast-on. Carriage is at left. Set RC at 000. K 20 rows for body. Using A, K 10 rows for face *.

HAT

Using MC, K 1 row. Using MT+1, K 2 rows. Using MT+3, K 1 row. Using MT+1, K 2 rows. Using MT, K 1 row. Make a hem by placing loops from first row worked in MC on to corresponding Ns for brim. K 1 row. Using A, K 2 rows. Using MC, K 7 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 2 rows. Break off yarn, thread end through sts and release from machine. Draw up sts at top of hat, secure and join back seam.

ARMS (KNIT 2)

Push 12 Ns to WP. Using MC, cast on by hand. Set RC at 000. Using MT, K 10 rows. Break off yarn, thread end through sts and release from machine. Draw up sts and secure, then roll up and join seam.

LEGS (KNIT 2)

Push 14 Ns to WP. Using MC, cast on by hand. Set RC at

000. Using MT, K 14 rows. Break off yarn, thread end through sts and release from machine. Draw up sts and secure, then roll up and join seam.

MAKING UP

Stuff body. Pull up sts at bottom and secure. Sew arms to top of body. Sew legs just below arms. Using B, embroider eyes and nose as shown. Using MC, embroider mouth as shown *.

Cut two 25 cm, 10 inch lengths of B for hair. Fold each in half and using a crochet hook, pull one loop through each side of head just below hat. Work chains along length.

Boy

BODY, HEAD & CAP

Work as for Body, Head & Hat of Girl to *.

CAP

Using MC, K 1 row. Set carriage to hold. Push 12 Ns at opposite end to carriage to HP on next 2 rows. Push 3 Ns at opposite end to carriage to HP on next 4 rows. Push 3 inside Ns at opposite end to

THIS TIME AROUND

The original Humpty Dumpty design was first published in the Oct-Nov 1993 issue of To & Fro magazine. Audrey Harrison was the designer and we held a "Mini Competition" inviting readers to knit their own adaptation with either the friendliest face, the naughtiest look or an "upper crust" humpty. We judged the competition, then donated all the humpties we received to be sold to swell the coffers of the Save the Children Fund.

We had a tremendous response to our original competition and recently, reader Doris Elliot revived the pattern for her own charity knitting in the North East. She's modified the pattern and sent us some of her friendly chaps. They make great stocking fillers or charity knits, so we hope you enjoy them as much this time around. ■

carriage from HP to UWP on next 4 rows. Push 12 Ns at opposite end to carriage from HP to UWP on next row. Push rem 12 Ns at opposite end to carriage from HP to UWP. Make a hem over centre 17 Ns by placing loops from first row worked in MC on to corresponding Ns for peak. K 10 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 2 rows. Break off yarn, thread end through sts and release from machine. Draw up sts at top of cap, secure and join back seam.

ARMS (KNIT 2)

Work as for Arms of Girl.

LEGS (KNIT 2)

Work as for Legs of Girl.

MAKING UP

Work as for Making Up for Girl to *. ■

Question Time

Tension swatches

Pat Coulston makes a very welcome return to our pages this month, having had various requests from readers to write about tension swatches. So, by popular demand, she's back for a Question Time session!

It's strange how things come around full circle. Recently, I've had a sack full of requests to write about tension swatches. Most of you have asked not so much how to make them, but requested hints and tips about making them. I've thought of a number of guidelines but, as always, look forward to your ideas. If you'd like to add things to share with others, we'd love to hear from you and the address details are at the end.

HOW BIG SHOULD I MAKE THE SWATCH?

This is a real question to get people going! Those of you who remember the wonderful designer Audrey Palmer, may recall her saying that when making a skirt "a whole panel must be knitted to accurately measure for the finished garment". I do not, at this stage, want to go into all the various types of swatches - for the Knit Radar, Knit Leader and so on, but instead just talk to you about size.

I'm afraid that we machine knitters are notorious for our bad habits! We knit a swatch and then away we go. Before you can say "Jack Robinson", we've knitted the Back, Front, Sleeves and Neckband of a garment then made it up and tried it on. "Disaster" is the next word that springs to mind, when we discover that our design is too long or short, too narrow or wide!

We should, of course, knit the Back and then STOP! We first need to treat it * before measuring it. If all is well and the size is correct, it's fine to go

ahead with the rest of the knitting. However, if it is wrong in any way, we should use that Back as the tension swatch, then increase or decrease the number of rows or stitches and start again. Once again, having treated * and measured the new Back, all should be well.

Yes, this takes extra time - but surely it is worth it? If you have to re-knit, then undo the yarn immediately and rewind it. If it is good quality yarn, it will probably be fine to use again. However, if you are worried, keep it for the welts and so on - or perhaps the two sleeves? Most yarns will re-knit and, once steamed, will look exactly the same as first time round.

PASSAP & PFAFF E6000 KNITTERS

When using the Form Computer, Passap and Pfaff knitters with an E6000 machine are required to knit a silly little tension swatch in millimetres, using 40 stitches and 40 rows. In reality, this is very inaccurate because it is so small so here's a suggestion for you to try:-

Step 1

Ignore the recommendation and knit a tension swatch 100 stitches wide and 100 rows long.

Step 2

Treat and measure the swatch *.

Step 3

Now all you have to do is to convert the 100 stitches and 100 rows in centimetres to one of 40 stitches and 40 rows in millimetres.



This illustration is actually taken from a Silver Reed Knitting Machine Instruction Manual and we thank Silver Reed for allowing us to reproduce it.

Step 4

Measure the stitches and rows in centimetres.

Step 5

Multiply each measurement by four and whatever is the total, is the measurement for 40 stitches or rows in millimetres. It is these figures that you enter into the Form Computer.

For example:-

If the swatch measures 16 cm wide, multiply $16 \times 4 = 64$ mm
If the swatch measures 10 cm long, multiply $10 \times 4 = 40$ mm.

You then find that it's the 64 mm and 40 mm that you enter for the Form Computer reading.

Why does this work? I have no idea, so I went and asked my "mathematical" husband. I told him what I have written above and he said, "yes, that's right". "Why?", I asked. He then proceeded to tell me, in mathematical terms, going on at some length about percentages. I'm afraid that he completely lost me "in full flow", so to speak - so I am none the wiser, but glad that my sum is correct!

WHAT IS TREATING?

Throughout this article, I've frequently used the word

"treat" the knitting or tension swatch. As this is one of the most fundamental aspects of a making a tension swatch, I'll explain in some detail.

If you are going to knit, make up a garment and wear it just as it is, you need do nothing else to a swatch. However, if you are going to use heat on your garment, you must treat the swatch exactly as you are going to treat the finished pieces of knitting.

For example, let's suppose you are making a top using two strands of 2/30s crêpe in a two-colour jacquard. The effect you require will probably be a soft finish. To obtain this effect, the work must be steam pressed - not just steamed, but pressed as well. So, you must also do this to the tension swatch and then to all the knitted parts before you sew them together. Please be careful - it's so easy to put more steam and more pressure on to a comparatively small piece of work than a whole piece. So the rule is - however you "treat" your swatch is how you "treat" the finished work.

KNITTING THE SWATCH

By whatever method of knitting a tension swatch you choose, all swatches must have some waste yarn 52 ►

Question Time

◀ 51 above and below the part that is going to be measured. This is so that you can see where the knitting in main yarn starts and ends. You can, of course, just cast on and knit several rows in waste yarn, then follow with the swatch and finish with waste yarn. However, it is much better to work as follows:-

Step 1

Using waste yarn, cast on. Knit a few rows in waste yarn, ending with carriage or locks at right.

Step 2

Still using waste yarn, go into the pattern you have chosen for the swatch and, using either the main tension or stitch size, knit at least 20 rows.

Step 3

Change to the main colour and knit the swatch.

Step 4

Change back to waste yarn, but remain in the same pattern and knit about 20 rows.

Step 5

Remove work from the machine.

If you would like to add to anything I've said or would like to share your thoughts with others, I'd love to hear from you. You can write to me either at **Machine Knitting Monthly** or direct, as follows:-

Pat Coulston
3 Blake Hill Crescent
POOLE
Dorset BH14 8QN

Alternatively,
you can e-mail me
at:- prcoulston@LineOne.net



BOOKS FOR PASSAP & PFAFF KNITTERS

There are two books by **Eileen Metcalf** for making Pillowghans. One book is for **Jacquard Pillowghans** and the other is for double bed **Tuck Stitch Pillowghans**. They are both quite brilliant and are not only easy, but also fun to knit and finish. Both have wonderful stitch patterns included, the cost is £15 and these books can be obtained from:-

Eileen Metcalf
7 Nursery Close
LEYLAND
Lancashire PR5 1NS

I have found a most interesting book by **Phyllis Moran** entitled **Passap, Classic Collars, Neckbands and Openings** and it is for both Duo 80 and E6000 machines. There is one neckband in the book, which for "cut and sew" especially (although not solely) is a real beauty! It is knitted in circular and I am not going to write another word about it, because you really must get the book - it is quite excellent. You'll know all about Phyllis' lovely designs, from the three-piece suit that we've recently featured in the magazine. The book costs £9 including postage and you can obtain it from:-

Phyllis Moran
5 Lineacre Close
GILLINGHAM
Kent ME8 9NW



Do you know that Pat has written and runs a superb correspondence course for E6000 knitters? She'd be pleased to send you full details if you write to her at the above address and a stamped, self-addressed envelope would be much appreciated.

This method of working makes measuring the swatch much more accurate. It especially applies when you are working in either single or double bed tuck stitch.

Another point to mention is not to cast off when knitting a swatch. This tends to make measuring the knitting inaccurate, because it can pull the work in. The cast on edge also needs to be as loose as possible.

USE THE SAME YARN!

It is absolutely useless to knit a tension swatch in one colour and then do the garment in another colour - even in the same make and type of yarn.

Although obvious, it is also useless to make the swatch in one stitch pattern - and do the garment in another stitch pattern! How do I know that knitters do this? Remember, I run a Correspondence Course and see many, many variations!

Let's suppose you are thinking about knitting say three tension swatches at once. This is fine, but do put lots of waste yarn between each swatch. You can then not

only cut the waste yarn, but also you'll have three separate swatches and this makes measuring the knitting more accurate.

KEEP ACCURATE NOTES

If possible, incorporate into the rows in waste yarn the tension or stitch size you will actually use for the swatch. You can do this by transferring stitches to their adjacent needles and leaving the needle in work.

For example, if you are using either Tension 4 or stitch size 4, make four holes in the waste yarn, by transferring four stitches on to their adjacent needles and leaving the four empty needles in work. On completion, you will have four holes, side by side and will always know you have used Tension 4 or stitch size 4.

If you are a new knitter and wondering why I write both "Tension 4" and "stitch size 4", it's because Passap and Pfaff knitters never talk about tension, but use the expression stitch size 4 instead! In Passap knitting, the word "tension" is reserved for stitches and rows per centimetre.

PASSAP & PFAFF PLATING FEEDERS

Ann Brown has recently returned from a very successful machine knitting tour in Australia. Before she went, I asked her to keep her eyes open and, if she found anything interesting, to please bring it back for me. To my delight, she returned with some Plating Feeders for the Passap and Pfaff Duo 80 and E6000.

I found the feeder for the E6000 was quite difficult to fix, as holes had to be drilled on to the back lock to fix it. However, John Major - my knitting machine mechanic in Bournemouth - did this for me and I am pleased with the results.

At this stage - and it's only fair to say - that so far I have only "dabbled" and I've not done a proper test yet. I'll try to do this and report back in my next article. ■

Finally and for E6000 owners, I can recommend a nice little single bed tuck stitch and it's stitch pattern 1115 with T170 using colour reverse.

Child's Jumper

An original Jamilla Designs pattern

Pattern Information

MEASUREMENTS

To fit chest 61 [66, 71, 76] cm, 24 [26, 28, 30] in.

Actual size 64 [70, 74, 79] cm, 25½ [27½, 29¼, 31¼] in.

Length to shoulder 40 [43.5, 46.5, 51] cm, 15¾ [17¼, 18½, 20¼] in.

Sleeve seam 28.5 [31, 33.5, 37] cm, 11¼ [12¼, 13¼, 14½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26.3 stitches on each bed and 124.2 rows to 10 cm, 4 in

measured over main pattern. Set Lock on BX↔/LX and use Knit Tech 195 (stitch size approximately 4¾/4¾).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide please turn to page 11.

NOTES

a) Before knitting, you should prepare any reader sheets needed from the charts provided.

b) Two ends of each colour are used for the main knitting. Three ends of each colour are used for the welts, cuffs and neckband. Some winding will be necessary.

c) The ribs were knitted manually, but knitters that wish to use the Console should programme in Tech 1.

d) The Cut and Sew method is used for the neck shaping.

Knitting Instructions

BACK & FRONT ALIKE

Handle up. Orange strippers. Set up 86 [94, 100, 106] Ns on each bed at centre of machine in WP.

* Arrange Ns for 1x1 rib. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 3 ends of Col 3, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/LX and stitch size to 3½/3½, K 3 rows. RC shows 6. Using 3 ends of Col 1, K 4 rows. Using 3 ends of Col 2, K 4 rows. Using Col 1, K 16 rows. RC shows 30. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and stitch size to 4/4, K 2 rows. RC shows 32. Remove one end of each colour. Handle down *.

Switch on Console and engage Stitch Pattern A. Arrange Ns and pushers for Knit Tech 195. Set RC at 000. Set lock on BX↔/LX and stitch size to 4¾/4¾. Cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K until RC shows 144.

SLEEVES

Handle up. Orange strippers.

Set up 42 [46, 50, 52] Ns on each bed at centre of machine in WP.

Work as for Back and Front from * to *.

Engage Stitch Pattern A. Arrange Ns and pushers for Knit Tech 195. Set RC at 000. Set lock on BX↔/LX and stitch size to 4¾/4¾. Cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. Work the 144 rows of pattern, then continue to knit Tech 195 and at the same time shape sides by inc 1 st on each bed at each end on every 14th [14th, 16th, 16th] row until there are 84 [90, 94, 100] sts on each bed. K until RC shows 294 [322, 354, 396]. Cast off.

NECKBAND

Handle up. Orange strippers. Set up 115 [121, 121, 125] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set RC at 000. Set lock on N/N and stitch size to 2½/2½. Using 3 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/LX and stitch size to 3½/3½, K 17 rows. RC shows 20. Using 3 ends of each colour, K 4 rows in Col 2, 4 rows in Col 1, 4 rows in Col 3 and 2 rows in Col 1. Transfer back bed sts to empty Ns on front bed. Change to black strippers. Set lock on GX/N and stitch size to 5, K 2 rows in Col 1. Using WY, K a few rows and release from machine. 54 ►

PROGRAM

Prog - ENT
Erase - ENT
Cast On - 1 - ENT (can be used if wished)
All St Patt - NO
St Patt A - Dot - ENT (Nuts pattern - Col 1 and Col 2)
Read in pattern A sheet 1 until
Alter - ENT
Direct - NO
Add - ENT
Add What? - Dot - ENT (Nuts pattern - Col 3)
Read in pattern A sheet 2 until
Alter - NO
3 Col - ENT
Add - NO
Knit Tech - 195 - ENT
Enlarge/position - ENT
CM? - NO
Rows - 144 - ENT
Sts - 16 - ENT
Position - ENT
Patt aft R 0 - ENT
To R/L - ENT
In patt at R 0 - ENT
Rep R 0 - No - ENT
Rep sts - ENT
All St Patt - No - ENT

St Patt B - Dot - ENT (Squirrel pattern - Col 1 and Col 2)
Read in pattern B sheet 1 until
Alter - ENT
Direct - NO
Add - ENT
Add What? - Dot - ENT (Squirrel pattern - Col 3)
Read in pattern B sheet 2 until

Alter - NO
3 Col - ENT
Add - NO
Knit Tech - 195 - ENT
Enlarge/position - ENT
CM? - NO
Rows - 168 - ENT
Sts - 28 - ENT
Position - ENT
Patt aft R 0 - ENT
To R/L - 0 - ENT
In patt at R 0 - ENT
Rep R 0 - No - ENT
Rep sts - 0 - ENT
All St Patt - ENT
Form - NO
L ND - number required at left of needlebed - ENT
R ND - number required at right of needlebed - ENT



Child's Jumper

...continued

◀ 53 PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

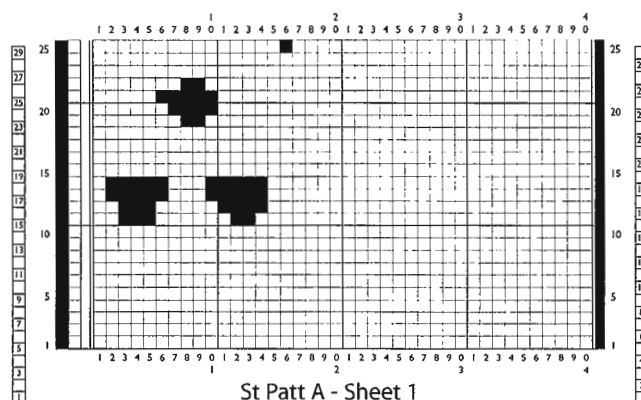
MAKING UP

Draw a cut and sew neckline on front, using measurements given on diagram as a guide. Sew two rows of zigzag stitch around neckline, then cut out surplus fabric to form neck shape. Join shoulder and neckband seams. Mark centre back of neckline. Pin neckband into position just

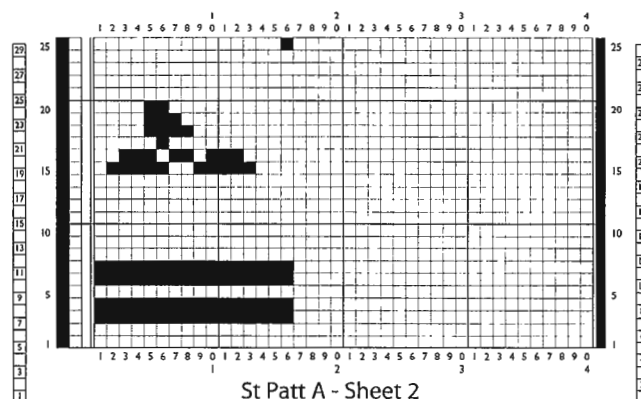
below zigzag rows with seam at centre back. Unravelling WY as required, backstitch through open loops of last row worked in Col 1. Fold in half and catch down on the inside enclosing the cut edge. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Give final light steam.

FURTHER NOTES

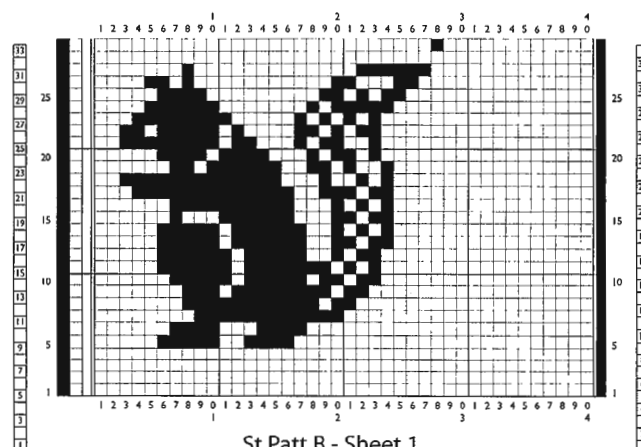
Both patterns used in this jumper have been programmed to repeat across the full width of the working position needles and this is acceptable by many knitters, especially when knitting for children. This often means that the pattern, in this case squirrels, does not match at



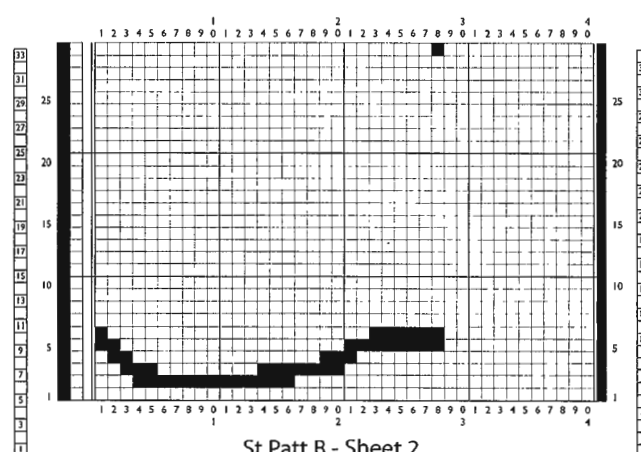
St Patt A - Sheet 1



St Patt A - Sheet 2



St Patt B - Sheet 1



St Patt B - Sheet 2

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3 Blake Hill Crescent
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General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Harmony Yarns Gemini.
(Yarn Guide No.4.)

1 [1, 1, 1] x 250 g cone in Ivory (Col 1) in Feeder 1.

1 [1, 1, 1] x 250 g cone in Copper (Col 2) in Feeder 2.

1 [1, 1, 1] x 250 g cone in Fern (Col 3) in Feeder 3.

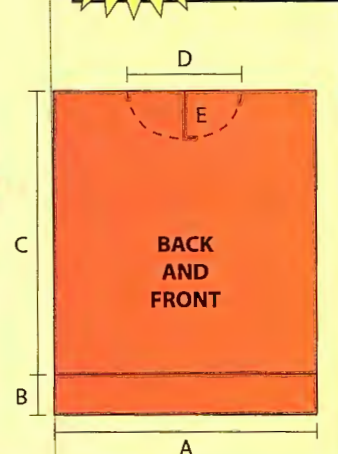
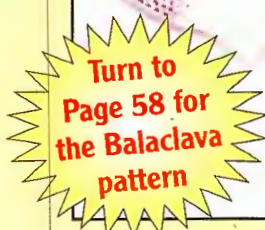
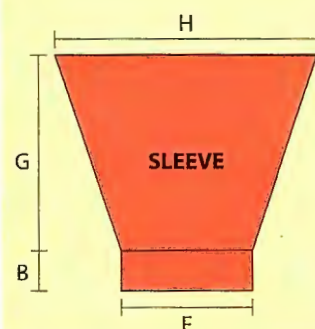
The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to Direct Knitting & Sewing, 767-771 Attercliffe Road, Sheffield, South Yorkshire S9 3RE or telephone 0114-244 9888.

GARMENT WEIGHT

Finished garment in third size weighs 255 g.

Diagrams

A = 32.5 [35.5, 38, 40] cm
B = 5 cm
C = 35 [38.5, 41.5, 46] cm
D = 14.5 [15, 15.5, 16] cm
E = 6.5 [6.5, 7, 7] cm
F = 15.5 [17, 19, 19.5] cm
G = 23.5 [26, 28.5, 32] cm
H = 31.5 [34, 35.5, 38] cm



the sides. There are times, however, when we want the jumper to be a little bit more special and wish to avoid this. This can be done in several ways, whether filling in a reader sheet or dotting the squirrel into your DesignaKnit 6 pattern programme.

The squirrel pattern is 28 stitches wide by 28 pattern rows high. On the sample jumper, there are three complete repeats and a part squirrel at each end. If we add five more blank stitches and rows, making the pattern 33 sts wide, the squirrels will

be further apart and the ends will now be plain knitting. These blank stitches and rows must be added as evenly as possible to both sides of the pattern to keep the motif central.

In this squirrel pattern, the designer suggests adding two stitches and rows to the left and three stitches and rows to the right. As this is a 3-colour pattern, don't forget to add the same number of blank stitches and rows to the second sheet if you are using reader cards. This will also mean the wavy green band representing the forest floor will have gaps in it so fill these in, keeping the same uneven effect. ■

SPECIAL DESIGNAKNIT 6 NOTES

If you have DesignaKnit 6, copy the squirrel pattern once, click on VIEW at the top and then on REPEATS. Choose 3 horizontally and 1 vertically (or as many repeats as you need) then click OK.

Now click on SELECTION box and draw a box around the complete pattern 84 sts by 28 rows.

Go to EDIT, click and choose REDEFINE then click, SAVE AS. (The designer chose Squir3.pat.) This is now ready to download as one pattern to your console. If you want to add some additional stitches and rows, do this before you go to VIEW - REPEATS and don't forget to SAVE so that the extra stitches and rows are part of the design.



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Child's Balaclava



An original pattern by Jamilla Designs in Harmony yarn

General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff E6000 machines.

MATERIALS

Harmony Yarns Gemini.

(One strand is Yarn Guide No.4.)

1 [1] x 250 g cone in Ivory (Col 1) in Feeder 1.

1 [1] x 250 g cone in Copper (Col 2) in Feeder 2.

1 [1] x 250 g cone in Fern (Col 3) in Feeder 3.

The fibre content of this yarn is 50% Wool, 50% Acrylic. For further information about this yarn, please write to Direct Knitting & Sewing, 767-771 Attercliffe Road, Sheffield, South Yorkshire S9 3RE or telephone 0114-244 9888.

GARMENT WEIGHT

Finished garment in second size weighs 60 g.



Diagrams

A = 39.5 [44] cm

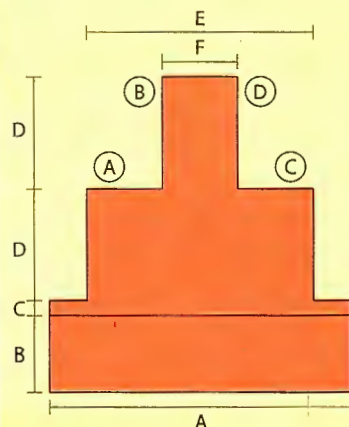
B = 10 cm

C = 2 [3] cm

D = 14.75 [16.75] cm

E = 31.5 [34] cm

F = 9.5 cm



PROGRAM

Prog - ENT

Erase - ENT

Cast On - 1 - ENT (can be used if wished)

All St Patt - NO

St Patt A - 195 - ENT

Enlarge/position - NO

Test - NO

All St Patt - NO

St Patt B - Read first sheet of squirrel pattern (28 sts wide for small or 30 sts for large size) until

Alter - ENT

Direct - NO

Add - ENT

Add What? - Dot - ENT

Read in second sheet of squirrel pattern until

Alter - NO

3 Col - ENT

Add - NO

Knit Tech - 195 - ENT

Enlarge/position - ENT

CM? - NO

Rows - 168 - ENT

Sts - ENT

(This will be either 28 or 30 depending on the size you are knitting.)

Position - ENT

Patt aft R 0 - ENT

To R/L - ENT

In patt at R 0 - ENT

Rep R 0 - NO - ENT

Rep sts 0 - ENT

All St Patt - ENT

Form - NO

L ND - number required at

left of needlebed - ENT

R ND - number required at

right of needlebed - ENT

Pattern Information

MEASUREMENTS

To fit a child about 5-7 [8-10] years.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

26.3 stitches on each bed and 124.2 rows to 10 cm, 4 in measured over main pattern.

Set lock on BX↔/LX and use Knit Tech 195 (stitch size approximately 4¾/4¾).
For perfect results, please check your tension carefully.

ABBREVIATIONS

In this issue, to find a list of the abbreviations we use and our Yarn Guide please look under Reference section on page 5.

NOTES

- Before knitting, prepare any reader sheets needed from the charts provided.
- Yarn is used double throughout.

Knitting Instructions

MAIN PIECE

Handle up. Orange strippers. Set up 104 [116] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set RC at 000. Set lock on N/N and stitch size to 2/2. Using 2 ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/LX and stitch size to 3/3, K 57 rows. RC shows 60. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and stitch size to 4/4, K 2 rows. RC shows 62. Handle down.

Switch on console and engage Stitch Pattern A. Set RC at 000. Set lock on BX↔/LX and stitch size to 4¾/4¾. Using two ends of each colour, cont in stripes of 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3. K until RC shows 24 [36].

Cast off 10 [13] sts on each bed at beg of next 2 rows. K until RC shows 30 [42]. Set RC at 000. Engage St Patt B. Keeping colour sequence correct, K until RC shows 180 [204].

Cast off 29 [32] sts on each bed at beg of next 2 rows. K until RC shows 186 [210].

Press >>> button twice.

Start Cast on - ENT

Start Position - ENT

Cast on - Press ABC button to engage Stitch Pattern B again.

Set RC at 000. K 180 [204] rows. Cast off.

FACE RIBBING

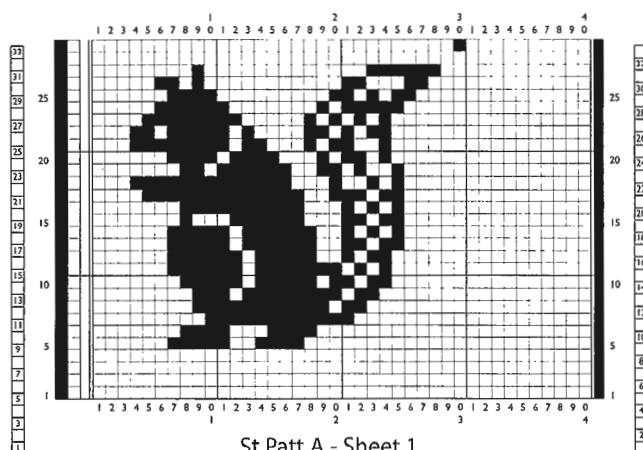
Handle up. Orange strippers. Set up 130 [136] Ns on each bed at centre of machine in WP. Arrange Ns for 1x1 rib. Set RC at 000. Set lock on N/N and stitch size to 2/2. Using two ends of Col 1, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set lock on N/LX and stitch size to 3/3, K 37 rows. RC shows 40. Transfer the back bed sts to the front bed. Change to black strippers. Set stitch size to 5 and K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

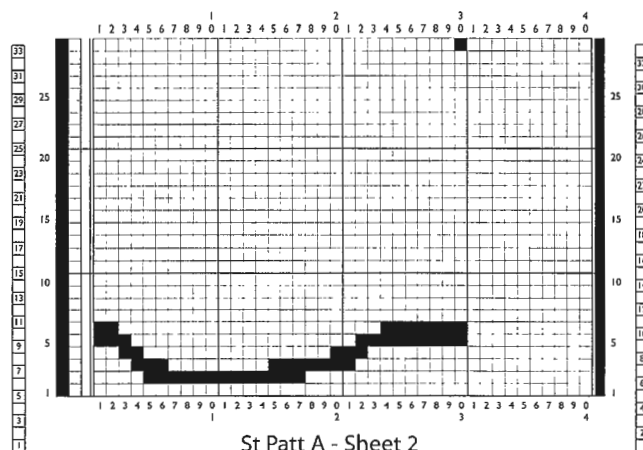
Lightly steam main part avoiding ribbing. With right sides together, refer to diagram, fold A to B and C to D and join seams. Pin the two stocking stitch rows on face ribbing just on to the edge of the Balaclava and, unravelling WY as required, back-stitch through open loops of last row worked in Col 1. With right sides together, join from the top of the face ribbing to bottom edge of neck ribbing. Fold neck and face ribbing in half to the inside and catch down.

FURTHER NOTES

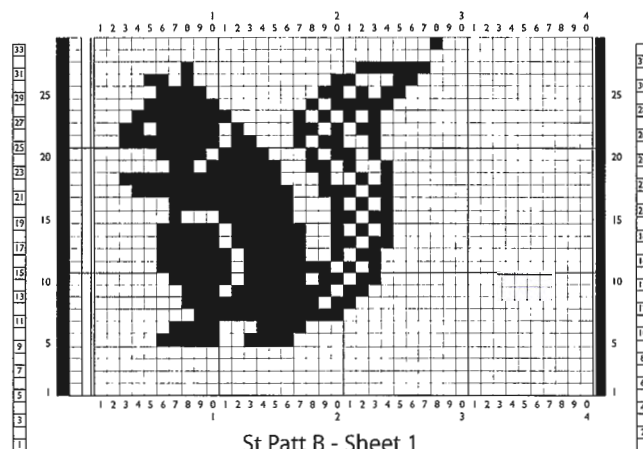
For the small size Balaclava, the designer suggests using the 28 stitch pattern and the 30 stitch pattern for the larger size. The squirrel, of course, is 25 stitches wide in both patterns; it is just the addition of blank stitches and rows to the left and right of the squirrel which have been adjusted to accommodate the width of the knitting. ■



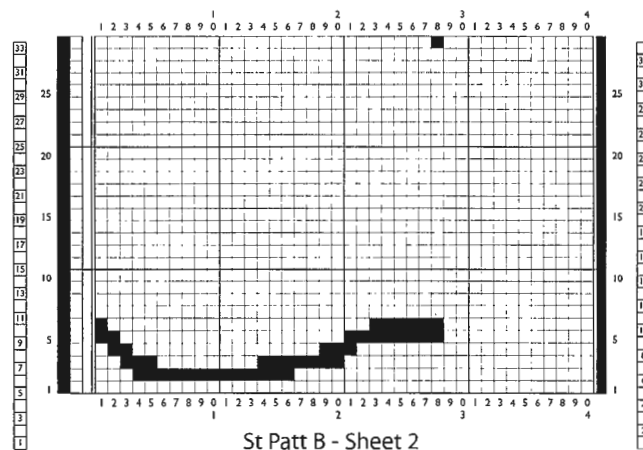
St Patt A - Sheet 1



St Patt A - Sheet 2



St Patt B - Sheet 1



St Patt B - Sheet 2

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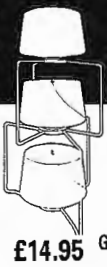
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1987	:	:	:	:	May	:	:	:	:	Jul	:	:
1988	:	:	:	:	May	:	:	:	:	Oct	:	:
1989	:	:	:	:	:	:	:	:	:	:	Nov	:
1990	Jan	:	:	:	:	:	:	:	:	Jul	:	Nov
1991	:	:	:	:	:	Jun	Jul	Aug	:	:	Nov	Dec
1992	:	Feb	:	:	May	Jun	Jul	Aug	Sep	Oct	:	:
1993	All sold out											
1994	Jan	Feb	Mar	Apr	:	:	Jul	Aug	:	Oct	Nov	Dec
1995	Jan	:	:	Apr	May	:	Jul	Aug	:	Oct	:	Dec
1997	May	:	:	:	:	:	:	:	:	:	:	:
1998	:	:	:	Apr	:	:	:	:	:	:	10	:
1999	17	:	:	:	:	:	19	:	:	:	:	:
2000	24	25	26	27	28	:	:	:	:	:	:	:

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1988	:	Feb	Mar	:	May	:	:	:	:	:	:	:
1989	:	:	Mar	:	:	:	Jul	:	:	:	:	:
1990	:	:	Mar	:	:	:	:	:	:	Oct	:	:
1991	:	:	:	:	:	:	:	:	:	Oct	:	:
1992	:	:	:	:	:	:	:	:	Sep	:	:	:
1993	:	:	:	:	:	:	:	Aug	:	Oct	Nov	Dec
1994	Jan	:	:	Apr	May	:	:	:	:	:	:	:
1995	Jun	:	:	:	:	:	:	Aug	:	Oct	:	:

TO & FRO MACHINE KNITTING

1994	:	Feb/Mar	Apr/May	:	:	:	:	:	:	:	:	:
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Vol.9 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐	Vol.10 No.1 ☐ No.2 ☐ No.3 ☐	Vol.11 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐
1989	1990	1991
Vol.12 No.1 ☐ No.2 ☐ No.3 ☐	Vol.13 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐	Vol.14 No.1 ☐ No.2 ☐ No.3 ☐ No.4 ☐
1992	1993	1994
Vol.15 No.1 ☐	Sold Out!	Sold Out!
1995	1996	1997
Sold Out!	SPRING ☐ SEP-OCT ☐ NOV-DEC ☐	MAY ☐ SEP ☐ OCT ☐
1998		
APR ☐ JUN ☐		

MODERN MACHINE KNITTING

1988	1989	1990
JUL ☐ AUG ☐ JUN ☐ SEP ☐	MAY ☐ JUN ☐ AUG ☐ SEP ☐ OCT ☐ NOV ☐ DEC ☐	FEB ☐ JUN ☐ MAY ☐ AUG ☐ DEC ☐
1991	1992	1993
APR ☐ MAY ☐ MAR ☐ JUL ☐ AUG ☐ JUN ☐ DEC ☐	APR ☐ FEB ☐ MAR ☐ JUL ☐ MAY ☐ SEP ☐ OCT ☐ AUG ☐ NOV ☐	JAN ☐ FEB ☐ APR ☐ MAY ☐ JUL ☐
1994	1995	1996
JUL ☐ JUN ☐ OCT ☐	JAN ☐ FEB ☐ MAR ☐ NOV ☐ SEP ☐	JAN ☐ MAR ☐ APR ☐ SEP ☐ NOV ☐ OCT ☐ DEC ☐

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1996	1997	1998
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1999	2000	
ISS-13 ☐ ISS-14 ☐ ISS-15 ☐ ISS-16 ☐ ISS-18 ☐ ISS-20 ☐ ISS-22 ☐ ISS-23 ☐	ISS-24 ☐ ISS-25 ☐ ISS-26 ☐ ISS-27 ☐	

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